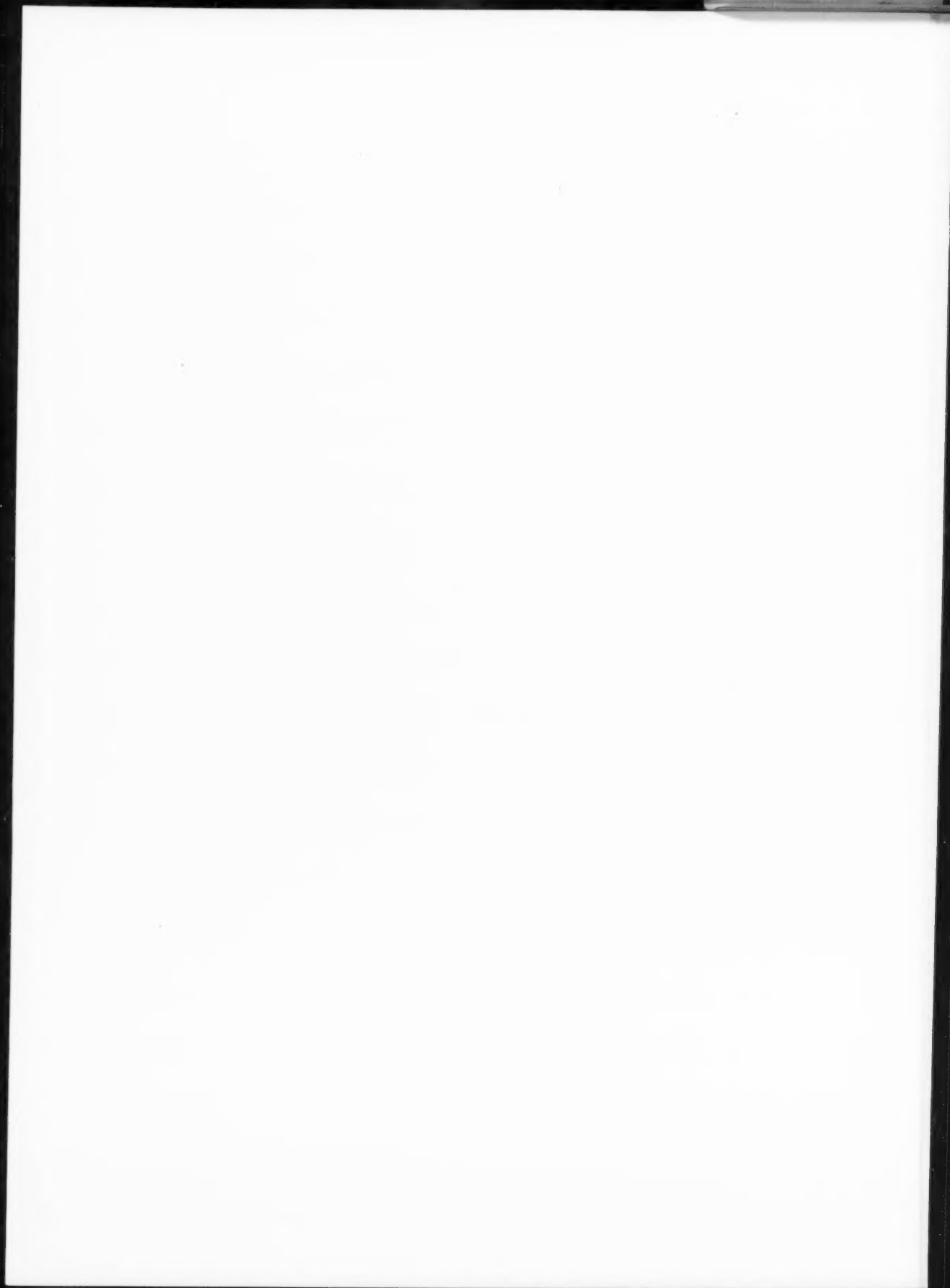


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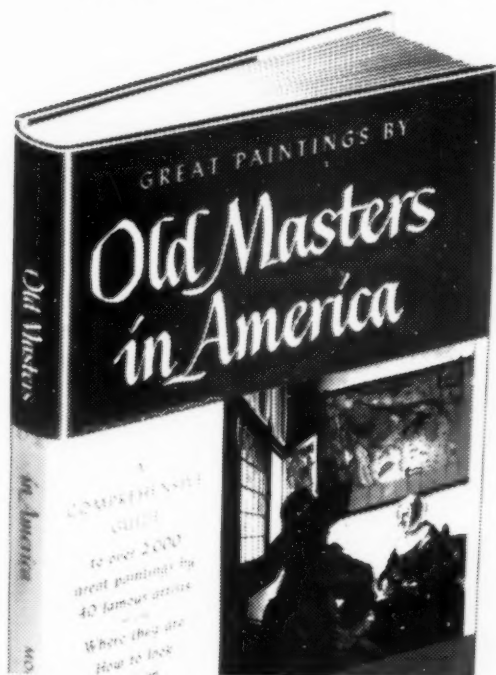
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On cover: *Candlestick-Bearer*, ITALIAN, XIII CENTURY, Kansas City,
William Rockhill Nelson Gallery of Art (see p. 3)

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*Fig. 1. RAPHAEL, The Resurrection of Christ
São Paulo, Museum*

RAPHAEL'S PAINTING "THE RESURRECTION OF CHRIST"

By WILLIAM E. SUIDA

THE glorious event of the Resurrection of Christ played a much greater role in Raphael's art than we are usually aware of. As a matter of fact, from his early beginnings until the end of his life Raphael's phantasy was occupied with the great subject, giving it artistic expression in different phases of his career.

But it happened only once that he gave to his concept the final form in a painting executed entirely by his own hand. This work came to light only recently, and we have the privilege of publishing it here for the first time (Fig. 1). It is now one of the foremost treasures of the Museum of São Paulo, Brazil. We are obliged to Dr. P. M. Bardi, director of the museum, for making the illustration material available to us.

- I -

In order to understand historically Raphael's painting, we have to be acquainted with his master's, Pietro Perugino's, representations of the Resurrection of Christ. The earliest version is to be found in the predella of the altarpiece made in the years from 1496-1499 for the church of San Pietro, Perugia, now dismantled; the three predella panels are now owned by the Museum at Rouen. Christ stands on the open sepulchre, seven soldiers are sleeping, one even while leaning against a tree. One only is awake and witnesses the miracle.

The second version chronologically followed almost immediately the Rouen predella. It is the large altarpiece which Perugino was commissioned to paint for the church of San Francesco del Convento, Perugia, on March 2, 1499, with the obligation to finish it within two months; today this painting is in the Pinacoteca Vaticana (Fig. 2). The figure of Christ appears within an almost archaic mandorla, two adoring angels are floating at His sides, the number of soldiers is reduced to four, three sleeping and one awake.

When Perugino worked on this altarpiece his apprentice Raphael was sixteen years old. Time and again it has been argued that the young genius might have had a share in the execution of this remarkable work. Vasari does not say a word about it but the nineteenth century writers on Raphael took it

almost for granted. W. Bombe¹ calls the sleeping soldiers and the adoring angels "ganz im Geiste Raphaels" (completely in the spirit of Raphael). This seems to go too far. At the most the pictorial execution of Perugino's concept could have been Raphael's task at that time.

Perugino's altarpiece was the model for a small panel (21½" x 15") recently on the art market. In a predella painting in the Munich Pinakothek the standing figure is shifted to the right side, one of the sleeping soldiers being omitted. Although the figures as a whole correspond to those in the Vatican altarpiece, there are elements in this painting to recall the earlier predella in Rouen. In adapting the composition to the shape of a predella, Christ had to be placed lower—He is standing on the sarcophagus—and the angels have been omitted.

In another predella painting, now in the Metropolitan Museum of Art, New York, Perugino more than a decade later, perhaps as late as about 1515, still makes use of the same elements of the composition with only slight variations. The conservative spirit of the old Umbrian master, well known to us from his Madonna compositions, likewise prevails in the illustrations of the Resurrection.

Turning from Perugino's homogeneous compositions to the São Paulo painting everything seems new. The sarcophagus stands on flowery meadows; the landscape, rich in motives, is cheerful, like Eastertide. Slowly and solemnly Christ is rising. He points to Heaven. Two angels floating around Him explain the event to those who remain behind: the Roman soldiers, all awake, rather amazed and more deeply impressed by the miracle they are witnessing than mindful of the orders they have received. Their agitation appears in sharp contrast to the majestic calm of the Redeemer. In the distance the Holy Women are approaching. They will find the sepulchre empty.

The richness in motives with all the botanically identifiable flowers and animals in the landscape, a heron, a snake, a snail, differs vastly from Perugino's art. So also does the coloristic character as a whole, and the use of gold for the rising sun as well as for details on the very elaborate sarcophagus recalls Pinturicchio's manner. The technique is tempera on panel of poplar wood; 20¾" high by 17" wide.

Two drawings in the Ashmolean Museum, Oxford, throw light on the development of the composition (Figs. 3 and 4). On one sheet appears the striding soldier as we find him at the right in the painting, but without armor. The sleeping youth, vaguely recalling Perugino's adequate figure, will be awake and transformed in the painting. The figure extended on the ground on

the other sheet corresponds almost exactly to the soldier at the right in the painting; whereas the kneeling figure above belongs to a different composition, probably the angel with the chalice for a *Christ in the Garden of Olives*.

Both Oxford drawings are done in silverpoint on prepared ground, the two soldiers on pink-grayish ground, heightened with white. The drawings are respectively 32 x 22.12 cm. and 32.3 x 23.4 cm. They show the gradual emancipation of the young Raphael from Perugino's concept and the way, step by step, to a full dramatization of the composition. It could well be that they were done by Raphael close to 1499, and that only some years later his painting came into being.

The date of origin of the painting can be assumed to be about 1502-1503 within the last years of Raphael's sojourn in Perugia before he left for Florence in the fall of 1504. More than any other work of this Umbrian period the *Resurrection* shows that Raphael had grown beyond the contemplative Peruginesque atmosphere and was spiritually prepared and desirous to become an active creator in the artistic world of Florence, the Florence of Leonardo.

- II -

The history of the Oxford drawings is well known to us. They are marked with R.V. in ink, which proves that they had been the property of the Antaldi family in Pesaro. That family had inherited them from the painter Timoteo Viti, who after Raphael's death had owned a great number of drawings by his younger friend. The Antaldi collection of drawings was gradually disposed of until, in 1824, Messrs. Woodburn bought from the Marchese Antaldi the remainder of the collection for Sir Thomas Lawrence, who had already acquired a great number of the Antaldi drawings. Among these were the two sheets of studies for the *Resurrection*. They had passed from the Antaldi collection to the Duke of Alba before they were acquired by Sir Thomas Lawrence. In 1846 Oxford University collected through private subscription a considerable amount to buy from Messrs. Woodburn, together with many other famous drawings, not less than 162 sheets attributed to Raphael, among them the two studies for *The Resurrection of Christ*. As such they are listed in the Sir Thomas Lawrence collection, again by J. D. Passavant² and J. C. Robinson.³ Crowe and Cavalcaselle, Anton Springer and others accepted Raphael's authorship.

Giovanni Morelli⁴ tried to shift both drawings off-hand to Perugino, whereas Oskar Fischel,⁵ in re-examining the problem, observes in these drawings more sentiment in the lines and more harmonious foreshortenings and

Ueberschneidungen than in the best Perugino drawings of that period. On the other hand, he finds them inferior to Raphael's angel studies in Oxford and in Lille, so that, "if by Raphael and not by Perugino, they ought to be earlier than his earliest undoubted works." The painting now in São Paulo had remained unknown to Fischel.

In comparison with the well established history of the drawings, very little is known about our painting. When, shortly before 1857, G. F. Waagen visited Lord Kinnaid's collection in Rossie Priory, near Inchtute, Scotland, this painting was not yet there. The present Lord Kinnaid (born July 31, 1880) believes that it was acquired by his great-grandfather. It was listed in a manuscript catalogue of the Rossie Priory Collection made some time prior to 1896.

W. Bode visited Rossie Priory about 1880 and called this Raphael painting to the attention of J. B. Crowe and G. B. Cavalcaselle who, at that time, prepared their monograph on the master.⁶ They refer to Bode's communication in a footnote, but neither they nor any other student specializing in Raphael followed the hint. In fact, this short note in Crowe and Cavalcaselle, with the laconic addition, "We have not seen the painting," remained the only mention in literature until recently.

J. van Regteren Altena visited Rossie Priory in June, 1927, correctly connected the painting with the Oxford drawings, and informed O. Fischel of his observation. But Fischel died in June, 1939, before having had the opportunity of seeing the painting. It subsequently was brought to an auction sale in London at Christie's on June 21, 1946, no. 48, with the strange attribution to Mariano di Ser Austerio. Naturally its rediscovery and re-evaluation followed soon after.

Some inscriptions on the back of the panel and of the old frame are the only clues to the earlier provenance of the picture. They are all very vague. An almost illegible inscription of the sixteenth century has been tentatively deciphered as "Giachino Mignatelli," evidently the name of a former owner. An eighteenth century inscription: RESTATO AL SIG. CONTE, records that in a division of family property this painting was inherited by a count whose name is not known. Two inscriptions from the eighteenth and nineteenth centuries repeat the word MUSEO, and B. R. MUSEO. The last word written by the same hand has recently been discovered on the original stretcher of a painting by G. B. Tiepolo, a late work by that master evidently painted in Spain in the last years of his life (he died in Madrid in 1770). Further effort has to be made to identify this B. R. MUSEO.



*Fig. 2. PIETRO PERUGINO, The Resurrection of Christ
Rome, Pinacoteca Vaticana*

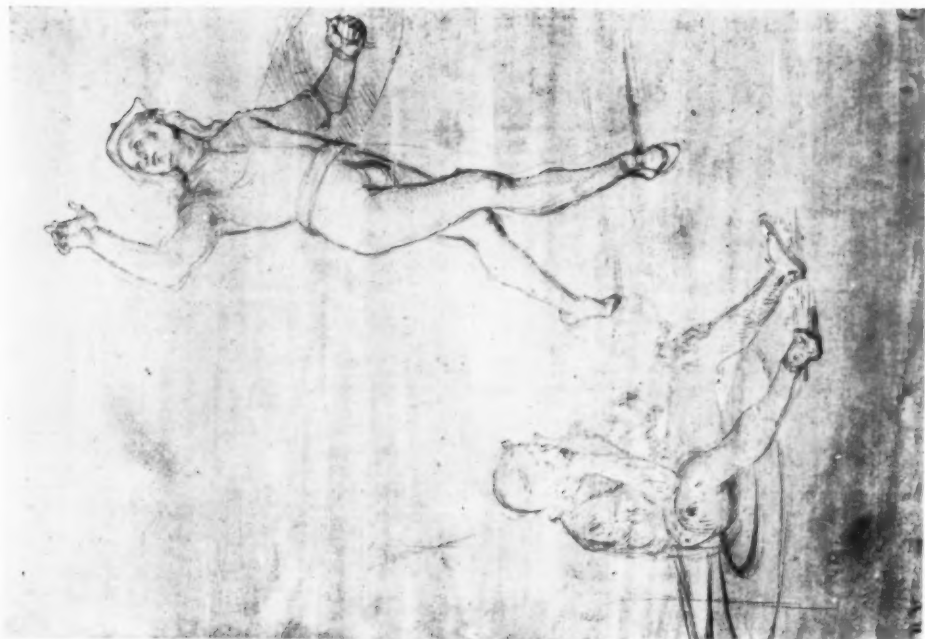


Fig. 3. RAPHAEL, Preliminary drawing for *The Resurrection*
Oxford, Ashmolean Museum



Fig. 4. RAPHAEL, Preliminary drawing for *The Resurrection*
Oxford, Ashmolean Museum

The significance of Raphael's early masterpiece in the Saõ Paulo Museum is all the more evident when we consider the representations of the same event he created in his later years. There exist three pen drawings which are connected with an altarpiece Raphael might have had in mind to paint. The complete composition is given by the sketch in the Musée Bonnat, Bayonne. Christ is already high up in the air surrounded by numerous angels, while one of them remains behind, sitting on the open sarcophagus and explaining to the soldiers what is going on. They are panic-stricken, fall to earth, run away, protect their eyes against the dazzling light. In two more sheets, both in the Ashmolean Museum, Oxford, the group of soldiers is sketched in various attitudes.⁷

It was evidently at the time of the Heliodorus fresco that this second *Resurrection* played a role in Raphael's phantasy. The more the individual forms have changed, the more the basic concept has remained. The dramatization of the scene, already clearly recognizable in the Saõ Paulo painting, is more accentuated ten years later. The movements of the soldiers are more violent, the contrast between them and the majestic calm of Christ is increased. It is likely that a drawing of this type came later under the scrutiny of Titian, who seems to have been impressed by Raphael's concept when he painted his *Resurrection* on the Gonfalone for Urbino (1542-1544).

In Raphael's production this was not the last word. In the second series of the Tapestries in the Vatican, those called of the "Nuova Scuola," we find again a Resurrection. It is a completely new concept. The Holy Sepulchre is a cave in a rock. The heavy stone door has crashed down and the triumphant Christ has emerged. At sight of Him the guards fall to earth. This second series of Tapestries reached its destination only years after Raphael's death, in 1530. Nevertheless, the basic idea of the composition had certainly been given by the master himself.

Looking back we find in Raphael's works a homogeneous concept, in spite of the great change in forms. It manifests itself from the Oxford drawings and the Saõ Paulo painting as the dramatic interpretation of the event in contradistinction to the symbolic contemplative interpretation in Perugino's representations of the *Resurrection of Christ*.

¹ *Perugino, Klassiker der Kunst*, 1914, note ad S. 111, p. 244.

² *Raphael d'Urbino et son Père Giovanni Santi*, Ed. Française, Paris, 1860, II, 501, no. 479; 509, no. 534.

³ *A Critical Account of the Drawings by Michael Angelo and Raffaello in the University Galleries, Oxford*, 1870, nos. 12 and 13.

⁴ *Kunstkritische Studien über italienische Malerei*. Die Galerie zu Berl'n, von Ivan Lermolieff, Leipzig, 1893, p. 310.

⁵ "Die Zeichnungen der Umbrier," Teil II, *Jahrbuch der königlich preussischen Kunstsammlungen*, XXXVIII, Beiheft (1917), 68.

⁶ Crowe and Cavalcaselle, *Raphael, His Life and Works*, London, 1882; German Ed., 1883, I, 70.

⁷ O. Fischel, *Raphael*, London, 1948, I, 96-97; II, pls. 93, 95, 97; *Jahrbuch der preussischen Kunstsammlungen*, XLVI (1925), 191 ff; *Raphaels Zeichnungen*, VIII, 387, 393.

AN ITALIAN PORTRAIT STATUE OF THE HOHENSTAUFEN PERIOD

By W. R. VALENTINER

- I -

THE museum at Kansas City acquired some years ago a marble statuette of a *Kneeling Page* (Fig. 3)¹ which has been described as a "pulpit support, Italian, 14th-15th century." It is, however, a work of the middle of the thirteenth century, and obviously represents the bearer of a candlestick, which is more likely to have been related to an altar than to a pulpit. The costume of the page is that of the period of the Hohenstaufen Emperor Frederick II (d. 1250) or of his son Manfred (d. 1266), and corresponds in details with that of the figures reproduced in the famous book on falconry written by the Emperor and edited by Manfred (Fig. 2).

Like the servants in this manuscript, the candlestick-bearer wears a long dress made of heavy material, falling down over the knees in broad folds. The feet are shod with thick shoes, somewhat in the American sports fashion. The upper part of the dress is buttoned closely to the neck, and gathered at the waist by a belt fastened with a clasp, which is barely visible, in our instance, since the ends of the page's long cloak have been thrown over his right shoulder, as though to relieve the weight of the round marble plate and the central iron rod which contained the candle.

The hair is covered with a linen cap fastened under the chin with a ribbon, leaving the curls free beneath the ears; on top of this the boy wears a round felt hat. While the linen cap, which holds the hair down so smoothly, can be found, frequently, in French and Italian paintings and sculptures to the end of the thirteenth and the early fourteenth centuries, the combination of it with the felt hat seems characteristic of the times of the last Hohenstaufen. The eyes of the page are, as in many Romanesque sculptures, filled with lead pupils which give them a look of staring astonishment, while the hands are unusually large and realistically modeled with closely marked fingernails.

Like most of the sculptures of the period, the statuette is modeled with a remarkable assurance in the essentials of sculpture: the volume is compact, geometrically divided into even sections; the planes are clear-cut; a *contrapposto* of the limbs provides a lively movement; and the surface has an abstract

linear pattern which corresponds to our modern taste and is even more conspicuous on the reverse of the figure, which is executed with as much care as the front.

The statuette, which was acquired in Naples, appears to belong to the same workshop (although not to the same artist), and possibly even to the same monument, as an impressive statue in the Museum at Benevento (Figs. 1, 4, 5) which has come to light only through a strange accident of the War.² This marble statue of a *Kneeling Knight* was formerly found very high up on the façade under an arch, as can be seen from old photographs of the Cathedral, where it appeared diminutive in size. While in this position it had been unnoticed by art students.

During the bombardment (which destroyed the Cathedral of Benevento almost completely, leaving only the façade and the campanile standing) the statue fell from its pedestal, breaking in half, but otherwise remaining fairly intact with the exception of the nose which has, unfortunately, been restored recently and not too well. The large hands are intact, although the one which held the sword was at one time broken off and has not been re-attached correctly. The drawn sword has probably been missing for centuries.

The figure, which expresses so beautifully the medieval idea of the Christian knight fighting for his faith, must originally have been placed next to an image of the Virgin or to a large Crucifix. Possibly candlesticks, of the type of the Kansas City statuette, were placed on either side. The back is less carefully executed, revealing the technical freedom of an outstanding sculptor. This fact makes it likely that the statue stood in its time against a wall. Now it has been very handsomely placed in one of the corners of the early cloister court of S. Sofia, which has been converted into the Museo Comunale. In this museum are also preserved the remains of the two pulpits from the Cathedral for which the reliefs and statues were executed about 1310-1315. The relief of the donor kneeling in front of the Crucified (Fig. 11), may give us an idea how the earlier monument was composed, which possibly influenced the artist of the later sculpture.

The costume of the knight is almost identical with that of the page, except that his felt hat is marked by a pattern of triangular notches. These can also be found on the hats of the master hunters in Frederick's book on falconry; a difference being, however, that in our statue the notches hold a diamond-shaped form, which, I am told by students of heraldry, points toward the high position of the person represented. In addition, a fringe of short hair appears



*Fig. 1. ITALIAN, XIII CENTURY,
Kneeling Knight
Benevento, Museum S. Sofia*



*Fig. 2. Illumination from the Codex, De arte venandi cum avibus
Rome, Bibliotheca Vaticana*



*Fig. 3. ITALIAN, XIII CENTURY, Candlestick-Bearer
Kansas City, William Rockhill Nelson Gallery of Art*

across the knight's brow and a row of tight curls along his cheeks. In comparison, the statuette of the page appears to be of a more decorative character, while the more than life-size figure of the knight is executed, in face and details of the costume, with exquisite care. It is undoubtedly an important person to whose portrait such care has been devoted. Particulars, such as the folds above the belt in front, and the belt itself, with a fine needle instead of a clasp, and a few rosettes at the sides, show a fine and unusual precision of workmanship. Every line of the upper and lower lids of the eyes is marked, and the slightly protruding eyeballs—again filled with lead pupils—are smoothly rounded.

Here, too, the correspondence to our modern conception of sculpture is most appealing: the simplicity of forms, the monumentality combined with a most natural attitude, the strong forward and backward motion of arms and legs counterwise, the placing of the limbs in such a manner as to close the open spaces between upper and lower parts of the body—all betoken a sculptor of outspoken individuality in an epoch of highly developed sense for plastic construction.

Who is represented? Traditionally, the statue was said to be a Langobard king who ruled in Benevento in the early Middle Ages. This is, of course, impossible on grounds of style and costume. If we accept the premise that a king is represented—and to whom else would have been given such a prominent position, before an altar in an Episcopal church? (although we do not deny the possibility that only a knight from the Hohenstaufen court is represented)—there are three rulers who come to mind as possibilities. All three follow one another in time at short intervals during the period when, for stylistic reasons, the work must have been executed: Frederick II, who conquered Benevento from the Papal troops in 1241 and held it until his death in 1250; his son, Manfred, who occupied Benevento in 1258 and seems to have kept it in possession until he was killed at the battle of Benevento in 1266; and Charles I of Anjou, who entered Benevento victoriously after this battle.

That Frederick is represented seems least likely, at first glance. Knowing his anti-clerical tendencies, one would not expect him to be represented kneeling in devotion before the Crucified, or the Madonna. However, the psychology of his character is too complicated to permit us to draw any definite conclusions from his political attitude. In some of his authentic portraits—the damaged portrait statue in Capua, and the *Augustales*—he shows his preference for the Roman toga. However, in the marble relief on the pulpit at Bitonto (1229) (Fig. 6), he and his family appear to wear costumes similar to those

of our knight; although the Emperor also wears a loose mantle over his heavy robe, in the French manner, and a crown instead of a flat hat. It cannot be denied that there exists some sort of resemblance between our knight and the enthroned king of the Bitonto relief, with his elongated face and his long straight nose. In this connection, I would like to point to an unpublished marble *Head of a King*, now in the Louvre (Fig. 7), said to have come from Naples and attributed to the thirteenth century, which in its outspoken severe Romanesque forms should belong to the same period. Here the king, who, of course, has nothing in common in type with Frederick II, wears a crown, similar in its unusual interlaced pattern with that of Frederick's son King Henry, the third figure from the left in the relief on the Bitonto pulpit.

Charles of Anjou showed the same inclination towards wearing a Roman toga in official portraits as had Frederick II: he imitated his enemy in this as in other respects, for he lacked Frederick's originality. We know Charles I from the statue by Arnolfo di Cambio, in the Capitol, which was executed some decades after the statue in Benevento, if our dating be correct. There Charles is shown as a Roman Senator in classical costume. Charles I was an ugly man, dissimilar in type to the young and handsome knight of Benevento, and is considerably older. It is true that our devotional figure would fit his bigot character: before every battle he promised the Madonna the foundation of a new church. However, it does not appear likely that the French king would have had himself represented wearing a habit worn by his enemies, unless we accept the possibility that this costume was originally French. Moreover, the statue seems somewhat earlier in character, still Romanesque. Charles of Anjou, as a Frenchman, favored the Gothic style even more than Frederick II, employing it everywhere in the churches built after his victory.³ Also, his statue in Rome originally had a Gothic frame.

Thus, Manfred is left. Age, costume, and what we know of his character, are quite in accordance with the person depicted. When he took Benevento in 1258 he was twenty-four years old—the knight of Benevento does not seem much older than thirty—and the statue would have been executed between this year and his death in 1266.

Manfred is described as a handsome man with blonde hair, pale-skinned and red-cheeked, who, according to E. Bertaux,⁴ led the life of a poet and musician, of a philosopher and *littérateur*, of a cavalier and hunter. In his cultural interests and his knightly pursuits, he resembled his father, although his activities were conducted in a lighter vein; and he lacked his father's polit-

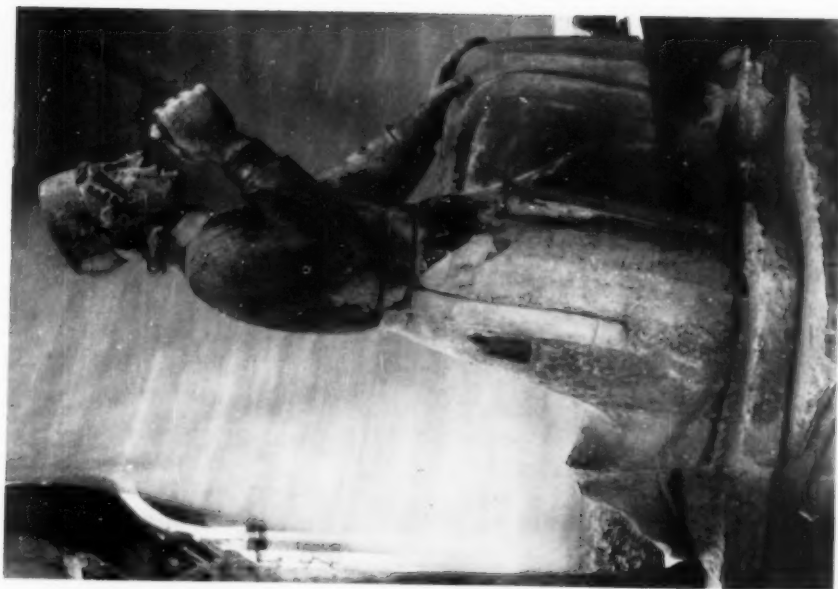
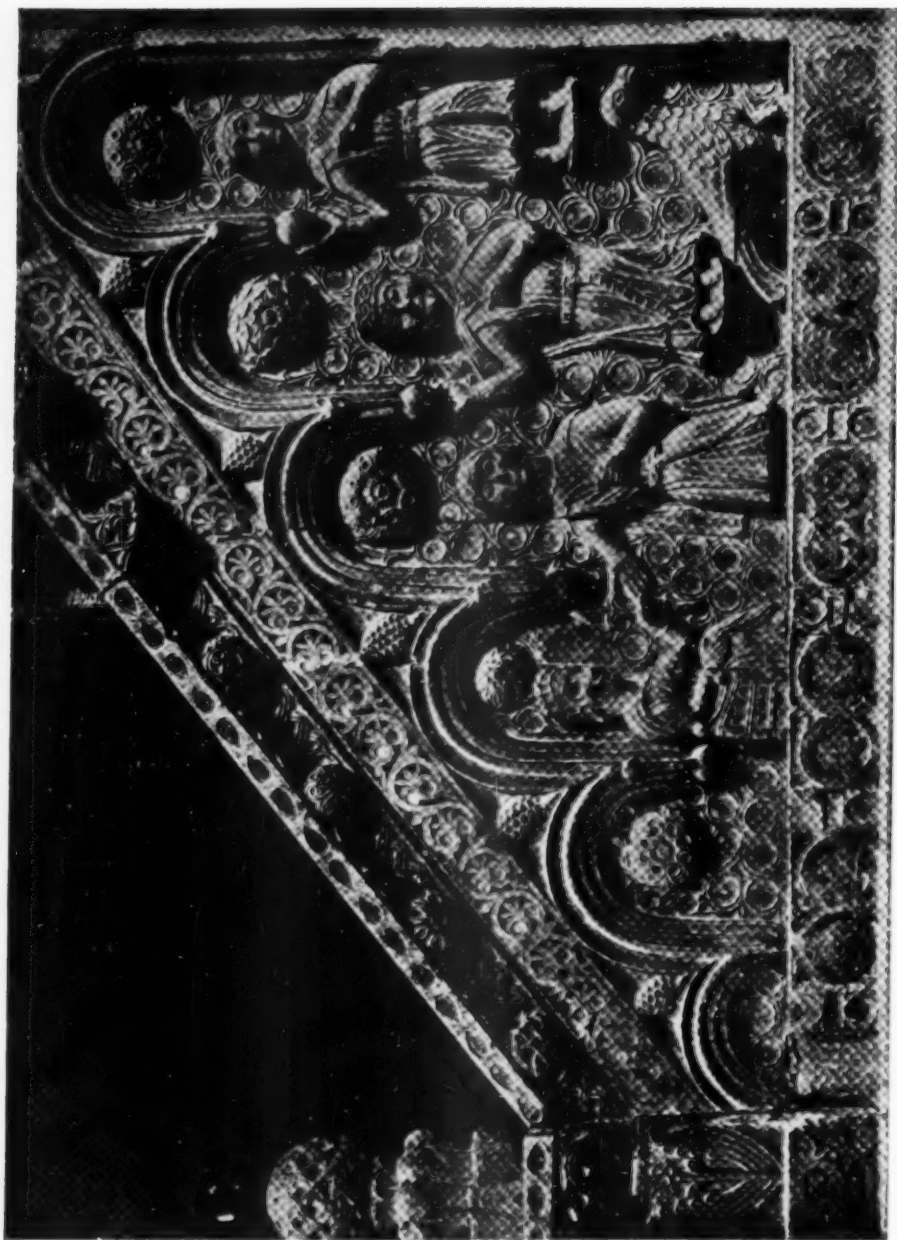


Fig. 4. Side View of Figure 1



Fig. 5. Side View of Figure 1



*Fig. 6. ITALIAN, XIII CENTURY, Relief Representing Frederick II and His Family (1229)
Bitonto Cathedral, Detail of Pulpit*

ical genius. He made poems, translated a book of Aristotle from the Hebrew, and added his own observations to the manuscript on falcons written by his father. In popular legends and in poetry his attractive personality has lived through the ages.

He was not as irreligious as Frederick, if we may judge from a letter he wrote to his brother after the Emperor's death, in which he relates that Frederick received the last unction, adding: "Sacro sanctam Romanam ecclesiam matrem suam in corde contrito, velut fidei orthodoxae zelator."⁵ If the church persecuted him, since he belonged to the "brood of vipers," it was not his fault. He was aware of his father's wish, expressed in his will, that he should make peace with the Pope.

We can well imagine Manfred kneeling before an altar before going into battle. His end was in keeping with the knightly attitude he preserved throughout his life. When the battle had turned against him, he refused to take flight; but instead had himself helped into his armor by the weeping old servant who had dressed his father so frequently on similar occasions,⁶ and threw himself into the turmoil. His body was found only days after, recognized by his blonde curls. How his soldiers threw, each one of them, a stone upon his body to pile up a primitive monumental tomb, how the archbishop Pignatelli had his body pulled out and thrown beyond the frontiers of Benevento into the Liris River, as Dante, pitying him, describes in the *Purgatorio*, is too well known to be repeated here. Manfred was fortunate in not falling alive into the hands of his cruel adversary, as befell his three young sons, who were kept for thirty years in chains in Castel del Monte, or his nephew, Conradin of Swabia, the last Hohenstaufen, who, as a child of fifteen, was decapitated in a perverse public performance in the marketplace of Naples. It was for this crime, combined with the ruthless extermination of all Ghibellines in Southern Italy that, according to popular conception, the Anjou had to suffer, after a short reign, the Sicilian Vespers in which all Frenchmen in Sicily were murdered in one day (1282), resulting in the conquest of Sicily by Peter of Aragon, the husband of Manfred's daughter.

- II -

If we date the statue at Benevento roughly between 1240 and 1265, we arrive at the period when the Gothic style everywhere began to penetrate Italian architecture and sculpture, although the underlying forms were still those of

Romanesque art. It is a mistake to say, although we still read it in popular books, that Gothic architecture was introduced very late into Italy, towards the latter part of the thirteenth century (this refers only to the Tuscan cathedrals, but Tuscany is not Italy), and that the earliest Gothic sculpture is the Sienese pulpit by Nicola Pisano and his collaborators of 1266. French influence entered Italy as early as in Northern neighboring countries, when, from the middle of the twelfth century on, the Cistercians built important cloister churches on the Gothic-Burgundian system: Venosa (begun 1145); Fossanova (consecrated 1208); and Casamari (consecrated 1217). As Enlart⁷ has shown, this influence continued until the middle of the thirteenth century in such churches as Lanciano, Matera and Cosenza, while at this time the Franciscans built the Gothic churches of Assisi (1227) and Bologna (1236). The Cistercians, for political reasons, were favored by Frederick II, who was fully aware of their excellent artistic and practical abilities. It is well known that the Emperor was reproached by the Pope because he used Cistercians so frequently as architects for his buildings.⁸ One example, out of many, is the fact that among the few names mentioned in the documents bearing on the construction of the great Capuan Gateway⁹ is a Cistercian monk in a high position, Donnus Bisantus, from the Abbey Santa Maria de Ferraria who, as the leading paymaster, undoubtedly knew enough of French Gothic architecture to be able to give advice if it had been necessary. The Capuan Gateway (1234-1239) belongs among the earliest secular buildings in Gothic style; and it speaks clearly for the Emperor's predilection for the new architectural forms, since he was responsible for the planning of the buildings. Here, and still more so in Castel del Monte (1240-1245), the classical forms which have been described frequently enough are paralleled by those of the Northern Gothic, so much so that the Capuan fortress has been compared to a Gothic cathedral;¹⁰ while the interiors of Castel del Monte awake in us memories of the most beautiful early Gothic rooms in North French castles and cloisters.

Nicola Pisano had, thus, sufficient opportunity to study Gothic forms in his home country in South Italy before he came to Pisa. In Northern Italy, also, French Gothic had established a strong foothold in Ferrara, in the *Last Judgment* of the façade of the cathedral, at least a decade before Nicola's arrival in Tuscany. And we are probably not mistaken, if we imagine that the palaces and castles which Frederick II, after his successes in Faenza and Prato in 1241, built in these cities were constructed in Gothic forms like those of Castel del Monte and the other castles built during the last decade of his rule in the



*Fig. 7. ITALIAN, XIII CENTURY,
Head of a King
Paris, Louvre*



*Fig. 8. ITALIAN,
XIII CENTURY, Sphinx
Bari, Cathedral*



*Fig. 9. ITALIAN, XIII CENTURY, Sphinx
Bari, S. Nicola*



*Fig. 10. ITALIAN, XIII CENTURY,
Head of Iustitia Augusti
Capua, Museum*

Basilicata, Calabria and Sicily.¹¹ For if the portals of Castel del Monte and of Prato (the only remains of the Imperial castles at Tuscany) are so much alike,¹² we may suppose that the interiors also corresponded.

In spite of the classical and the French Gothic elements, which constitute part of the complex sculptural compositions of the buildings of Frederick II, an essential element, however, is the underlying Romanesque forms. The head of the *Justitia Augusti*,¹³ wrongly called "The City of Capua," would not be so impressive were it not for the strong Romanesque construction of the head.¹⁴ The specific forms of Romanesque art in this instance are, I believe, more related to Apulian than to Campanian art. In Apulia more than in Campania classical motifs are completely transformed into medieval language: into those sphinxes, satyr heads, centaurs, hercules, and so on, on the churches in Bari, Ruvo, Bitteto, Brindisi, and Trani. To find predecessors of the style of the Capuan head, we should look in Apulia. The sculptures on the façades of Apulian cathedrals are equal in quality to the Capuan work, more so than are the more direct imitations of classical motifs in the church furniture of Campanian cathedrals. Certainly such masterpieces of the early thirteenth century as the male and female Sphinx on Bari Cathedral (Fig. 8) and the strange groups on the outside of the transept of Trani Cathedral, cannot be found in Campania. I reproduce the head of the *Justitia* in profile from a new photograph kindly provided by the Soprintendenza at Naples (Fig. 10), next to the *Sphinx* above the main portal of S. Nicola at Bari (Fig. 9). In comparing the two heads, it should be taken into consideration that the *Sphinx* is photographed from a poor cast made about forty years ago, and the *Justitia*, while cleaned now from its disturbing additions, is greatly damaged, which makes it somewhat difficult to judge the exact forms of mouth and eyes.

The *Sphinx*, which is about a generation earlier, is more decorative in treatment and coarser in execution, but the proportions of the face are not dissimilar to the Capuan head: the low forehead, the straight rather short nose, the small mouth, the protruding chin and full heavy cheeks. The hair is in both instances divided in the center, falling back in broad waves which cover half of the ear and are fixed in a knot at the back; while the top of the head shows finely designed strands running radially towards the back of the head. The eyes of the Capuan head were probably laid in with stones of different color, and, if so, would have protruded as much as those of the *Sphinx*. The Romanesque forms are clearly visible in the twisted curls behind and in front of the ears. These are missing in the *Sphinx*, but in another, more famous *Sphinx*—the one

at the apse of the Cathedral at Bari (Fig. 8)—these curls are extended into twisted tresses falling upon the neck in characteristic Romanesque fashion. On the other hand, the wreath of vine leaves which *Justitia* wears may appear classical at a first impression; but in its precise execution, based upon a direct observation of nature, it is nearer to early Gothic naturalism, corresponding to the architectural parts of the Capuan Gateway.

In the knight at Benevento we find no traces of Gothic style. This can point to a rather early moment within the period we propose. The reason may lie also in the isolation and decline of the city of Benevento after its opposition to the Emperor, and the beginning of a battle for its possession between the two world powers. The great epoch of Romanesque art for Benevento had passed: the period when, under the church rule of Bishop Ruggiero (1171-1221), the most outstanding work in its history was created, the bronze doors of the Cathedral, the most elaborate and most original example in the long series of imported or indigenous bronze doors from the eleventh to the thirteenth century in Italy. But during the succeeding epoch of war between the Papal and Imperial forces, which ended with the complete destruction of the city in 1241 with the exception of the Cathedral, little of art seems to have been produced.

The times of Manfred and Charles I were not favorable to a revival of the arts in Benevento. An indication is the very late appearance of the first Gothic sculptures in town in the first decades of the fourteenth century. These are the rather mediocre reliefs and statues, mentioned before, from the former pulpits in the Cathedral; of which one (with the donor) is signed Nicola di Monteforte (the missing letter being an *n* or an *r*). Although the name of the artist may be French,¹⁵ the style of the sculptures seems to be derived from Arnolfo di Cambio, showing how strong his influence had become even in the south of Italy, when he was in the service of Charles of Anjou. This is especially noticeable in the overlife-size statue of St. Bartholomew, in the Cathedral, usually and rightly given to Nicola or his collaborator.¹⁶ In the head, of which we give a reproduction (Fig. 12), we observe a curious mixture of French cathedral sculpture and Arnolfian Roman style.

I believe the reason for ordering this ungainly seated statue of the saint was the celebration of his day, in connection with the liberation from the German rulership. Twice within half a century St. Bartholomew had shown himself very helpful in the annihilation of the Ghibellines: the battle of Benevento of 1266 was won by Charles of Anjou on St. Bartholomew's day, and the death



*Fig. 11. NICOLA DI MONTEFORTE, Donor Kneeling Before the Crucified
Benevento, Museum S. Sofia*



*Fig. 12. NICOLA DI MONTEFORTE, Head of St. Bartholomew
Benevento, Cathedral*

of the Emperor Henry VII, the friend of Dante, occurred on the same day in 1313. All over Italy the saint was celebrated with statues devoted to him. Even in Florence an image of St. Bartholomew was ordered for the Baptistery¹⁷ with the stipulation that it should be finished on the anniversary of the event in the following year. The date 1313 fits well with the style of the St. Bartholomew statue in Benevento Cathedral and with the date of the other works by Nicola di Monteforte, marking the end of the artistic life of the city in medieval history.

¹ H. 24 1/4"; W. 19". Modern imitations of the statuette have appeared on the art market.

² My attention was first called to it by Dr. Carl D. Sheppard of the University of California. In the meantime, the statue has become widely known but has never been published as far as I know, perhaps on account of the difficulty in dating it and in identifying its personality. The present photographs were made for me by Dr. Hilde Bauer-Lotz of Vassar College. I have to thank Professor Alfredo Zazo, Director of the Museum, and the Soprintendenza in Naples, for the kind permission to study and photograph the statue.

³ S. Maria della Vittoria, near Tagliacozzo; Badia del Real Valle, near Scafati (both in ruins); S. Lorenzo and the Cathedral in Naples, etc.

⁴ E. Bertaux, *L'Art dans l'Italie méridionale*, I, 754.

⁵ E. Pontieri, *Federico II d'Hohenstaufen e i suoi tempi*, Università degli Studi di Napoli, 1949-1950, p. 274.

⁶ E. Kantorowicz, *Kaiser Friedrich II*, 1928, p. 678.

⁷ C. Enlart, *Origines françaises de l'architecture Gothique en Italie*, 1894.

⁸ Kantorowicz, *op. cit.*, p. 80.

⁹ C. A. Willemsen, *Kaiser Friedrichs Triumphator zu Capua*, 1953, p. 9.

¹⁰ O. Morisani, *Bollettino di storia dell'arte*, Salerno, 1952 and 1953; F. Bologna, *Sculture lignee nella Campania*, 1950, p. 29.

¹¹ E. Bertaux, *op. cit.*, Ch. III, pp. 719-752.

¹² *Ibid.*, p. 800.

¹³ Kantorowicz, *op. cit.*, p. 485; and Willemsen, *op. cit.*, Ch. 8.

¹⁴ This has been noticed rightly by P. Toesca (*Storia dell'arte Italiana*, II, 861), who remarks that the head "is modeled in large planes, with a fine Romanesque structure under the classical veil."

¹⁵ The name of the sculptor is given as Nicola di Montefonte by A. Venturi (IV, p. 252) who, believing that he came from Tuscany, points to the frequent ending of "fonte" in Tuscan villages. However, considering the fact that the Anjous employed many French artists, it seems more likely that the name was Montfort, a name which appears frequently among the French at the time of the Crusades; in the document of 1279 referring to the building of Castel Nuovo at Naples, also, a French sculptor of this name is mentioned: Henricus Montisfortis (R. Filangieri, *Castel Nuovo, Cronica delle Fonti*, 1936, p. 61).

¹⁶ P. Toesca, *Trecento*, p. 373.

¹⁷ C. Frey, Vasari edition, 1911, I, 334.

RUBENS' "ST. GEORGE AND THE DRAGON"

By PER BJURSTRÖM

IN AN article in the *Gazette des Beaux-Arts* (1925)¹ Frits Lugt calls attention to a drawing in Sweden's National Museum which, since the eighteenth century, had borne the signature "A. Vandick," and which until the appearance of Mr. Lugt's article was associated with that signature in the Museum's collection (Fig. 1).² Lugt points out that the drawing reveals certain departures from the typical Van Dyck style, and he compares it with the great altar picture which Rubens executed in 1628 for St. Augustine's Church in Antwerp.³ Furthermore, he demonstrates how this last-mentioned work, as well as two sketches—one in the Städel Institute, Frankfurt, and the other in the Kupferstichkabinett, Berlin (the collections are at present in Wiesbaden) echo the composition of the Stockholm drawing. Lugt's attribution has been questioned by Leo van Puyvelde, who regards it as "Un dessin, d'attribution erronée."⁴ The drawing undoubtedly constitutes a stylistic problem and Professor Julius S. Held has pointed out the possibility of certain parts of the wash being by another hand. An infra-red photograph which eliminates the brown wash reveals a powerful black chalk composition (Fig. 3). This speaks in favor of Held's hypothesis.

It is now possible to make a rather more intensive study of the origin and development of the St. Augustine *Madonna*. Of assistance in this connection is a detail sketch in oils of *St. George and St. Sebastian* in Caen which is attributed to Van Dyck (Fig. 4). Dr. L. Burchard, however, identifies the Caen work with the hand of Rubens and has called attention to the connection between this sketch and the St. Augustine *Madonna*.⁵

It has also recently been revealed that the back of the Stockholm drawing is covered with hastily roughed-out ideas for the central group of the composition: the Madonna and Child apparently created before the total composition was conceived (Fig. 2).⁶ It is the group farthest to the left, and the one immediately to the right of it, which seem most remote from the final version. In the first group Mary half turns to the left and concentrates her interest on the Child, who also turns in order to get closer to His mother. This composition is almost identical with the central group in the *Holy Family* of 1620.⁷ In the next study the Madonna is seen full face, whilst the Christ Child turns His

glance towards someone apart from the group. To the left, Rubens has varied this figure of the Christ Child, who now reaches out towards someone. The same attitude is varied in three different versions on the right, now, however, in a three-figure composition. Jesus reaches towards the little child John, who in his turn has borrowed his attitude from the Christ Child in the first version. The group has thereby acquired a finished, well-knit character; it is in itself a complete composition.

When Rubens set to work on the next sketch (Figs. 1 and 3), he does not seem to have decided the principles on which it would ultimately be built up. To the right of the final Madonna figure one may perceive a rough draft of both Madonna and Child, executed in black chalk, and it is possible that the position of these figures was the result of a hastily conceived attempt at a diagonal composition. In the completed sketch one is conscious of a lack of balance which is difficult to explain: the majority of the saints are concentrated to the left. This would be natural in a composition where the chief figure was to be deliberately placed to one side. In the later oil versions, Rubens sought to even out this situation. Furthermore, to the left of the Madonna one can distinguish the rough outlines of a Mary figure, but the notion seems to have been rejected at an early stage.

When Rubens definitely decided on the final composition, he utilized the version on the far right of the *verso*: the Christ Child stretching away from His mother. The little John, who by the way appears as a *putto* at the Madonna's feet, is substituted by St. Catherine, and thus Rubens has been compelled to place the Madonna on a socle. This has provided a starting point for a more extensive composition, and in order to restore the balance Rubens has placed a group of *putti* to the right on the same level as St. Catherine.

Around this central group Rubens arranged a number of saints. The Madonna turns to the left, where two groups of female saints gaze up at her. (Between the two groups one can discern two of the figures repeated in black chalk.) Farthest to the left St. Peter is indicated. In the foreground of the composition, which in many ways is relatively isolated from the main scene, we find St. Sebastian and St. George on the left and on the right St. Augustine.

The general lay-out is far from forming a unified ensemble and it seems as if the artist hesitated between two different solutions. In particular, it is the relation between the upper and lower parts of the composition which is obscure. We may imagine, for instance, that the artist intended to include a



Fig. 1.
PETER PAUL RUBENS,
The Madonna Adored by
Saints (561 x 412 mm.)
Stockholm,
Nationalmuseum



Fig. 2. PETER PAUL RUBENS, *Madonna and Child*
Stockholm, Nationalmuseum



Fig. 3. Infrared photograph of Figure 1



*Fig. 4. PETER PAUL RUBENS, St. Sebastian and St. George
Caen, Museum*

long flight of steps up to the little elevation on which the Madonna sits, the whole in almost complete harmony with the existing composition. The columns, and to some extent the arch in the background, would fit in very well with the architectural character of such a composition. Against a background of cloud St. Augustine appears more clearly than in the oil sketches, and because of his isolation from the main scene becomes the natural link between the spectator and the Madonna.

In the Caen sketch also (Fig. 4) both St. Sebastian and St. George in the foreground stand on very irregular ground against a dramatic cloud or landscape background. But in other ways, too, this oil sketch reveals its intimate relationship with the Stockholm drawing and seems to have been executed as a preliminary study for the Frankfurt sketch. The relatively weak and meditative Sebastian figure has been invested with a certain amount of life, for he directs an ecstatic glance towards — we may assume — the Madonna. And St. George has been given a decidedly more statuesque attitude.

With the Frankfurt sketch Rubens solved the spatial problem, and he placed his figures in a purely architectural environment. This painting, like the oil sketch in the Berlin collections⁸ and the final version in Antwerp is, however, far too well known to need any comment here.⁹

But the Stockholm drawing invites further reflection, for on the lower half of the sheet we find a number of figure studies in black chalk, and these are related to the *St. George in a Landscape* (now in Buckingham Palace) (Fig. 7) painted by Rubens during his stay as Spanish envoy at the English court (1629-1630). *The Madonna Surrounded by Saints* was placed in St. Augustine's Church in Antwerp in July, 1628; it was the last monumental work executed by Rubens prior to his diplomatic journey to Madrid on August 12 that same year. The sketch of St. George was probably executed in England and, therefore, Rubens must have taken the St. Augustine drawing with him to that country, perhaps even to Madrid, since between sojourns in London and the former city he spent but a few days, in May, 1629, in his native land.

The St. George sketch is interesting from many standpoints. First, it reveals a style of composition very rare among the known works of Rubens and, secondly, it provides a link between our drawing and another sketch for the St. George painting. This sketch is in the Berlin collections (Fig. 6) and is the work which reveals the greatest stylistic relationship with the Madonna sketch of Figure 1.¹⁰ Furthermore, the back of the Berlin sheet has also been

utilized. One half of it shows four *putto* heads which Dr. Burchard, with a certain hesitation, links with the *Triumph of Divine Love* of ca. 1627-1628.¹¹

The Stockholm sketch for the St. George composition (Fig. 5) contains three of the more important figures of the completed work. Near the lower edge is a woman who falls on her knees and stretches out her hands in an almost adoring attitude. Just right of the center is a pompous figure, a preliminary study of Cleodelinde. The elaborately draped dress terminates in a train, which a little *putto* is helping to carry. In the finished painting the *putto* has had to give place to Cleodelinde's attribute: a sheep. Finally, farthest to the right is a horseman, who is also very easily identified in the ultimate version. On the left of the drawing is a female figure wearing a dress with strongly vertical folds. We shall return to this figure later.

The figures in the sketch are certainly crammed together but they are in about the same relation to one another as in the final composition. We may assume, therefore, that Rubens now had the chief outlines clear in his head. The horseman, however, is placed farther into the picture and the question is whether Rubens, in spite of the difference in levels, had thought of creating a connection between the horseman and Cleodelinde: in other words, whether he thought of the rider as St. George. This suggestion is made not merely because St. George is very often depicted as a standard-bearing rider, but also because the rider in the picture carries a bandolier as St. George does in the final version. The bandolier is a mark of honor and a sign of rank, and hence the mounted squire of the picture does not bear one.

The Berlin drawing shows the mounted squire and two different versions of another man with a horse. There are also studies for the elevated figures to the right. In this drawing Rubens pays most attention to the shying horses: their startled reaction to something which also attracts great attention from the humans. This center of interest is very sketchily indicated in red chalk, and it is impossible to say definitely what it is supposed to be. It is unlikely, however, that it has anything to do with the corpses in the Buckingham Palace picture. Is it too much a stretch of the imagination to suggest a dragon? Those wriggling forms might indeed be intended for a reptile in its death throes.

Even if one recognizes every single gesture and every attitude, there is a fundamental difference between this drawing and the finished composition. In the painting, the figures on the elevation divide their interest between the group around the dragon in the middle plane and the scene in the foreground, while the sketch contains but one center of interest: the assumed dragon who

is being contemplated with a mixture of fear and curiosity. Furthermore, the relation between the horseman and the steed he is holding is of another character. In the lower version in the drawing he does not lead the horse by the bridle, as would be natural if he had been ordered to hold his master's mount, but grips the saddle in the way which would be necessary if he had just dismounted. He does not stand beside the horse but cautiously advances, prepared to retreat at any moment. He is St. George's squire, who has been ordered by his master to investigate the result of the blows aimed at the dragon. The upper version contains the same elements, with the single difference that the horse refuses to approach nearer to the fearsome object. It seems to be the rider on the right who has dealt the death blow; the sword sheath is in a position which suggests that it is empty. This latter fact is particularly clear if one makes a comparison with the corresponding detail in the painting. Hence there is a good deal in this drawing which indicates that the horseman is really St. George.

In the painting the foreground is dominated by the dramatic incidents. The women on the left and the figures on the elevation are in a state of great agitation, and the horses retreat doubtfully, their riders, however, retaining their calm. In the center of the large open place in the foreground are two corpses.

The chief events are taking place in the middle plane. St. George returns to the princess the dress band with which he has tied up the dragon, thus demonstrating that she is now its mistress. Behind, to the left of this scene, are three women whose horror-struck attention is fixed on the dragon. The landscape background is full of "atmosphere," alternately light and dark, and with a sky of scudding clouds that echoes a good deal of the drama in the foreground. In comparison the couple in the middle plane have a subdued, quietly narrative character. The picture, however, seems to lack unity. The sorrowful women in the foreground express the moment just before the dramatic climax: the death of the dragon; the idyllic mood of the central plane relates to the moment after. The heroic element is entirely confined to the masterful figure of the horseman. One is perhaps a little surprised to find that the hero of the scene is the squire of the hero-saint, and that the greatest degree of fear—both human and animal—is inspired not by the monster but by its victims, the two corpses.

One may also point out one or two iconographical peculiarities. The squire does not carry a bandolier, as he does in the Stockholm drawing, but still bears

the white and red banner which is perhaps the most common attribute of St. George. Also, the horseman is mounted on a white charger, as St. George is practically always depicted, while the horse which is reserved for the Saint is brown.¹²

It is evident that the original canvas was enlarged. The marks of joining are obvious both near the top and to the left, about twenty to thirty centimetres from the edge.¹³ When the work was cleaned a few years ago it was confirmed that it was Rubens himself who made the additions.¹⁴ If one imagines the work without the additions, it becomes even more confusing. The group of women to the left is robbed of the one figure which definitely invests the whole with a sorrowful air, while St. George and Cleodelinde become shifted away from the center of the picture. There is also a reduction in the accumulation of clouds which provide a gloomy counterbalance to those dark sections on the right.

Immediately behind the women in the left foreground are two trees, and between the trunks one can discern—even in a photograph—the suggestion of a face. One can also distinguish the contours of the figure, and on the surface there are clear traces of color about the hair and the lower parts of garments (Figs. 8 and 9). It is in fact the painted-over figure of a woman, a figure which in every way is completely parallel to the figure on the left in the Stockholm drawing, the only one of those figures which we could not identify earlier. In front, and to the right, of the woman one can make out a figure which was at least planned: a little child.

The dragon's back has in certain parts a form of treatment which harmonizes with the foliage immediately to the right of it. There are certain red and gray-green tones which dominate in the foliage and appear again on the monster's back. In the foreground near the children's feet there is a formation around a hillock which is strongly reminiscent of the dragon's snout. Since the colors in this section are extremely thin, there can be no question here of overpainting. At the most one may imagine that these are vestiges of underpainting.

The woman in the foreground group who raises her arms in a despairing gesture seems pretty thinly brushed on, and she is applied over a dark undercoating in a way quite different from the other figures in the group. The explanation could be that this figure was added when the composition was subjected to alterations. Without this woman, and without the figure in the added section on the left, the essential mood of the group in question would be quite

different. The two kneeling young women may most naturally be regarded as overwhelmed with joy at the death of the dragon and with admiration for the horseman. In view of the position occupied by the "overpainted" woman and child, the group of three maids-in-waiting must be regarded as secondary, and this may likewise apply to the saint and the princess in the middle plane. It thus seems that Rubens altered his intentions during the execution of the composition.

It is naturally only possible to make conjectures as to how the painting was originally planned. One may, however, venture to assume with a fair amount of certainty that the horseman on the right was the original St. George. The support for this notion has been mentioned previously: the bandolier in the drawing, the banner, the white charger, the gratitude of the women and the heroic attitude. We may take it that the dragon was intended to occupy a place to the left of St. George, as in the Berlin sketch. The aim may have been for it to occupy the same attitude as the final dragon, with its head at the lower edge, where the hint of a snout may be discerned. In this way one may explain the peculiarities in the surface structure of the present dragon's back: the vegetation continued downwards and more to the left than now. Another point is that the violent reaction of the horse is more convincingly motivated by the monster than by the corpses. A trivial fact is that now the picture contains as many horses as riders. Finally, Cleodelinde, probably moved a little into the foreground because of the "overpainted" woman in immediate contact with the foreground group which supports her in her gratitude, thus occupies the center of the picture and waits for the victorious St. George. Hence the present St. George figure would belong wholly to the later stage. So planned, the picture would have a main subject located in the foreground and a consistent mood throughout.

But if this theory is to be acceptable it is necessary to have some explanation as to why Rubens decided on such radical changes. It has long been agreed that the river in the background is the Thames, and there is also little doubt that it is Charles I and his consort Henrietta Maria who appear as St. George and the princess. The picture has thus been regarded as an idyllic representation of the royal couple at one of their many residences, in which connection Windsor, Richmond and Hampton Court have all been suggested.¹⁵ We know that the picture was not executed to order and we may wonder why it was executed at all.

The first time the picture is mentioned, and is given a brief description, is in a report from Joseph Mead to Sir Martin Stuteville dated (by another hand) March 6, 1629-1630:¹⁶

Sir, . . .

My Lo: of Carlisle hath twice in one week most magnificently feasted the Spanish Ambassador & Monsr. Ruben also the Agent who prepared the way for his coming; who in honour of England & of our nation from whom he hath received so many courtesies, hath drawn with his pensill the History of St. George; wherein, if it be possible, he hath exceeded himself: but the picture he has sent home into Flanders, To remain there as a monument of his abode & employment here . . .

(Cambridge)

Christ Coll.

March 6

Yours most ready to be
Commanded Joseph
Mead

This report says nothing about the King being depicted or glorified in the composition. Instead, it is asserted that Rubens had painted the English patron saint "in honour of England and of our nation."

The composition was again described, since during the Commonwealth it had been taken over to France and become an item in the collection of the Duc de Richelieu. It was Roger De Piles who dealt with it at that time, the work being his *Conversation sur la connoissance de la Peinture* (Paris, 1677):

Le saint qui est le portrait du Roy d'Angleterre Charles VIII [*sic!*] est au milieu du Tableau. Il a un pied à terre & l'autre sur le corps du Dragon qu'il presente à la Pucelle, laquelle est pareillement le portrait de la Reyne.¹⁷

There is certainly no doubt that this interpretation was quite acceptable in the France of 1677, and there need be no surprise that at a later date Walpole accepted it and made it his own.

De Piles points out how appropriate it is when Rubens depicts the King as St. George:

. . . parce qu'il n'y a point de saint pour lequel la Noblesse Angloise ait plus de veneration que pour celui-là: elle le prend pour son patron, & les Chevaliers de la Jartiere l'ont choisi pour leur protecteur.¹⁸

De Piles, however, has some doubts concerning the princess:

Il tient cet animal par un lien dont il fait present à une jeune pucelle que l'on voit peinte ordinairement dans les Tableaux de ce saint. Je ne vous diray pas surquoy cette tradition est fondée, ny ce qu'elle signifie, n'en ayant iamais rien leu ny rien oui dire.¹⁹

No matter if there are doubts about whether Cleodelinde represents the Queen—and some doubts have been raised in that connection²⁰—it is certainly right to regard the scene as allegorical or symbolical in a manner that had some current significance.

The St. George picture would thus be an allegory celebrating the achievement of peace, when St. George (Charles I), having overcome the hydra of war, leaves it to Cleodelinde (England) to reap the fruits of the peace treaty.²³ Rubens thereby gives a hint of his successful diplomatic mission.

Since the picture is a glorification of Charles I, it would be very surprising if the work was not intended for the English sovereign himself. But there still remains the problem of Mead's letter with its assertion that Rubens wished to retain the picture as a souvenir of his mission in England. It has already been pointed out that the letter, in its description of the iconography, is confusing and one almost doubts whether it is the same picture which is dealt with in the report. There is, however, so much evidence to prove that the Buckingham Palace picture was at least planned during that period in England—the Thames landscape, the St. George motive, etc.—that there can be no question of two entirely separate works.²⁴

One may, however, relate the particulars to the changes in the composition already dealt with. If we accept Mead's statement that Rubens "hath *drawn with his pensill* the History of St. George," he clearly refers to a preliminary sketch or underpainting, but not to the completed canvas. Mead thus saw the picture in its primary stage, i.e., the composition which we earlier tried to reconstruct. This also agrees with Mead's impression of the subject matter: a St. George, with no connection whatever with Charles I, meeting his princess in an English milieu is very naturally regarded as "drawn in honour of England & of our nation." Hence this picture would, better than a glorification of Charles I, for Rubens "remain as a monument of his abode and employment here."

Mead's letter is dated March 6, 1630, when Rubens had recently left London. Therefore Rubens must have painted the work at the end of his period in England, though he probably refrained from completing it at that time. A theme merely sketched out, or given a relatively dry underpainting, is de-

cidedly easier to transport than a recently completed, and very wet, composition.

What, however, induced Rubens to alter that composition so radically after he arrived home? On March 3, just before his departure from England, Rubens paid a farewell visit to Whitehall, and on that occasion Charles I not only made him a knight, but also presented him with the sword with which he had been dubbed, and as a further mark of appreciation gave him a diamond ring and a jeweled hatband.²⁵

Would it not then be quite natural for Sir Peter Paul Rubens to demonstrate his gratitude in some way? And could he demonstrate it in a better way than by depicting the King as the English national hero, particularly as he had just commenced a painting which exactly fitted the idea? It was an authentic "diplomatic gesture" when Rubens depicted Charles as the hero in an allegory celebrating the achievement of peace, for indeed it was Rubens' contribution to that agreement which earned him his title of knight. But Charles appears not only as the chief figure in a political allegory, he is also there in his capacity as a Knight of the Garter. Over his left shoulder is the dark blue ribbon which he himself added to the symbols of this Order; the purpose of the ribbon being to stress the King's position as the chief representative of the English nobility—the exalted company into which Rubens was now received.

We also know that this picture passed into the hands of Charles I. The catalogue of the King's collection tells us that he bought the work from Endymion Porter.²⁶ On the face of it this seems quite natural, for Rubens was a close friend of Porter, whom he first met in Spain in 1628 when both were there on diplomatic missions. During his period in England Rubens had further opportunities of meeting the widely-traveled Porter, who was sent to the Netherlands on a mission to the Cardinal Infant Ferdinand in 1634. Presumably it was on this occasion that he acquired the picture.

We need not, perhaps, take the catalogue too seriously; its author may have misinterpreted a gift from Endymion Porter as a purchase from him. Porter may naturally have bought the work with the object of presenting it to the King; and Rubens' wish to appear as a donor may have cooled a little in view of all the troubles the Whitehall painting had caused.



Fig. 5. PETER PAUL RUBENS, *Preliminary Study for St. George in a Landscape*
Stockholm, Nationalmuseum



Fig. 6. PETER PAUL RUBENS, *Preliminary Study for St. George in a Landscape*
(348 x 493 mm.)
Wiesbaden, Neues Museum



*Fig. 7. PETER PAUL RUBENS, St. George in a Landscape
London, Buckingham Palace*

¹ 561 x 412 mm. Black chalk and bistre wash. Frits Lugt, "Notes sur Rubens," *Gazette des Beaux-Arts*, XII (1925), 179-202.

² The drawing noted for the first time in C. G. Tessin's catalogue of drawings in his possession (in his own hand and dating from the 1740's).

³ Max Rooses, *L'oeuvre de P. P. Rubens*, Anvers, 1886, I, 287.

⁴ Leo van Puyvelde, *Les esquisses de Rubens*, Bâle, 1940, p. 83.

⁵ *Beschreibendes Verzeichnis der Gemälde im Kaiser Friedrich Museum und Deutschen Museum*. Neunte auflage, Berlin, 1930, p. 410, no. 780. The author wishes to express the deepest gratitude to Dr. Burchard, who has provided many valuable items of information.

⁶ The discovery was made when the National Museum undertook an inventory of Netherlands drawings in connection with a special exhibition. The author had the opportunity of assisting in this work, and he wishes to express his thanks to Dr. Nils Lindhagen, who was in charge of it. It was Dr. Lindhagen who first drew his attention to the stylistic kinship between our drawing and the Berlin sketch. Cf. *Dutch and Flemish Drawings in the Nationalmuseum and other Swedish Collections*, Nationalmusei utställningskatalog, no. 200, Stockholm, 1933, no. 102.

⁷ Rooses, *op. cit.*, I, 300, no. 227. Engraved by Lucas Vorsterman.

⁸ Added to the original panel, which measured 79 x 50 cm., is a strip about 46 mm. wide down the right edge. Apparently this addition was made after the completion of the painting; the semi-circular upper part of the composition lacks symmetry and beneath the painting one can glimpse the outline of the right side of the arch as originally planned. Further, the added section differs in both color and technique from the rest of the composition.

⁹ Puyvelde, *op. cit.*, p. 82, calculates that there are not less than ten copies of this composition. Burchard, in his contribution to the Berlin catalogue of 1930, says that the copy in the Prado differs so much from known original versions that one must reckon on yet another original which has now vanished.

¹⁰ Berlin, Kupferstichkabinett, no. 3997. Cf. J. Rosenberg in *Berliner Museum*, XLIX (1928), 57-64. The drawing measures 348 x 493 mm. A crease divides it into two parts, 268 and 255 mm. wide respectively.

¹¹ Even though only two of the heads reveal an almost complete agreement with the oil sketch (Prado, Madrid), Dr. Burchard's assumption seems convincing. It is quite normal for alterations to be made when a motive is transferred from one sketch to another.

¹² The color of the horse does not appear to be mentioned in the *Legenda Aurea*. Otto Taube von der Issen (*Die Darstellung des heiligen Georg in der italienischen Kunst*, Halle, 1910, p. 132) says that in his material he could find only four instances of St. George riding a white horse. Rubens also associates himself with the tradition when in his St. George of 1606-1608 he depicts the knight on a white horse.

¹³ If one ignores an additional strip along the lower edge of the picture, roughly ten centimetres deep and clearly a later addition, the canvas is seen to be composed of not less than six pieces. The two additional pieces in question were quite obviously added after the other pieces were assembled.

¹⁴ According to Mr. Oliver Millar, Deputy Surveyor of the Queen's Pictures.

¹⁵ This by Roger De Piles (*Conversation sur la Peinture*, Paris, 1677, pp. 164-165); Horace Walpole (*Anecdotes of Painting in England*, London, 1786, II, 143); and H. Herrman (*Untersuchungen über die Landschaftsgemälde des P. P. Rubens*, 1936, pp. 31-32). In an article in *The Burlington Magazine* in 1947 ("The Landscape Background in Rubens' St. George and the Dragon," pp. 89-93) Edward Croft-Murray gives some well-motivated criticisms of these views and at the same time convincingly identifies the building in the background as Lambeth Palace, pointing out that the buildings on the far left might be St. Mary Overy, the Banqueting House, and beyond that Westminster Abbey. As regards Westminster Abbey, there is on the Stockholm sketch, along the right edge of the St. George section, a hastily dashed-off sketch. The presence of this typically English church building in the drawing provides the strongest possible support for the argument that the whole thing was executed in England.

¹⁶ It was Walpole who, in his commentaries to the *Anecdotes of Painting*, first identified our picture with the one described in the letter. Hitherto, the text has always been quoted in the incomplete form given by Walpole. The original has, however, been discovered by Dr. F. Grossman (British Museum, Harley MS 390, pp. 500-501) and is reproduced here from a copy kindly provided by Dr. L. Burchard.

¹⁷ *Op. cit.*, p. 166.

¹⁸ *Op. cit.*, p. 165.

¹⁹ *Op. cit.*, p. 166.

²⁰ Lionel Cust (*The Royal Collection of Paintings at Buckingham Palace and Windsor Castle*, vol. I, 1905) calls attention to the unsatisfactory likeness, and maintains that it cannot be Henrietta Maria who appears as Cleodelinde. Nevertheless, he has no alternative suggestion.

²¹ Johnny Roosval, *Nya Sankt Göransstudier*, Stockholm, 1924, p. 90.

²² *Vita dei sancti*, Roma, 1763, IV, 181.

²³ From the iconographical standpoint the dragon might also represent the enemy country. But in view of Rubens' position as its representative, that cannot be the case here.

²⁴ A curious solution to the problem is put forward by Rooses (*op. cit.*, II, 271), who accepts Walpole's identification but regards the picture mentioned in the Charles I collection as quite another work.

²⁵ *Codex Diplomaticus Rubenianus*, Anvers, 1887-1909, V, 277 ff. Rubens is listed among those who were knighted 21/2 1629/30.

²⁶ Van der Doort, *Catalogue and description of King Charles the First Capital Collection*, 1757, p. 166.

N.B. The author wishes to express his gratitude to Professor Anthony Blunt who arranged for the x-ray photograph (Fig. 8) to be made in connection with the exhibition "Flemish Art 1300-1700" in Burlington House, 1953-1954, where the painting was exhibited as no. 191. He also wishes to thank Dr. Carl Nordenfalk who brought to his attention the result of this examination. Figures 1, 2, 4, 5 courtesy Nationalmuseum, Stockholm; Fig. 3 courtesy Archives Photographiques, Paris; Fig. 6 courtesy Hessische Treuhandverwaltung des früheren preussischen Kunstgutes, Wiesbaden; Figs. 7, 8 reproduced with the gracious permission of Her Majesty the Queen.



Fig. 9. Detail of Figure 7



Fig. 8. X-ray photograph of detail of Figure 7

²¹ Johnny Roosval, *Nya Sankt Göransstudier*, Stockholm, 1924, p. 90.

²² *Vita dei sancti*, Roma, 1763, IV, 181.

²³ From the iconographical standpoint the dragon might also represent the enemy country. But in view of Rubens' position as its representative, that cannot be the case here.

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Fig. 9. Detail of Figure 7



Fig. 8. X-ray photograph of detail of Figure 7



*Fig. 1. LORENZO MONACO, Crucifix
Monte San Savino, S. Maria delle Vertighe*



*Fig. 2. LORENZO MONACO, Crucifixion with
Mourning Virgin and St. John
Florence, S. Giovanni dei Cavalieri*

SHORTER NOTES

A CRUCIFIX AND A MAN OF SORROWS BY LORENZO MONACO

By MARVIN J. EISENBERG

THE cut-out, painted crucifix was devised in the later medieval period for use in sacred processions or for display in a church sanctuary or chapel.¹ With the isolation of the corpus and cross, the realism and dramatic impact of the image of the Crucified were heightened and the pathetic aspect of the Passion brought into sharpest focus. In keeping with the tendency of the early Quattrocento to emphasize the mystical aspects of religious themes, the cut-out, seated figures of the mourning Virgin and St. John were at times placed at either side of the crucifix, thereby forming groups that may have served as Passion tableaux intended to give visible illustration to Easter rituals.²

The early Quattrocento Florentine Lorenzo Monaco and his workshop apparently produced a considerable number of such cut-out crosses, for there are still known to us some half dozen works of the type attributable to the master's hand and a comparable number from the *bottega*.³ Among this group, a *Crucifix* (Fig. 1) in the church of S. Maria delle Vertighe in the Umbrian town of Monte San Savino, one of the finest and best-preserved crosses by Lorenzo Monaco, has escaped all but the briefest mention.⁴

The Monte San Savino *Crucifix* is painted on both front and back, a characteristic of the cut-out cross that serves to heighten the sense of illusion and dramatic immediacy when the work is able to be seen in the round. The morbid effect of the predominant olive-green flesh tone is relieved only by the lightly tooled gold halo, the golden-brown hair, the dotted, white borders of the loin-cloth and the touches of red at the stigmata. Judging by its small dimensions, the *Crucifix* was used in processions, for the larger, often life-size crosses formed permanent church fixtures. Nonetheless, the Monte San Savino

Crucifix belies its relatively small scale. The breadth of its contour line, the simplicity of modeling and the widely drawn arcs of the flowing *perizoma* contribute to an effect of monumentality. The ordeal of the *Christus Patiens* is conveyed by the more passive means of elongation rather than emaciation and by a quiet fall of the head that finds a buoyant counterpoint in the lyrical flow of the loin-cloth.

Superb craftsmanship, a consistent expressiveness of line and the beauty of the facial features proclaim the Monte San Savino *Crucifix* to be by the hand of Lorenzo Monaco. Confirming evidence for this attribution is provided by the touchstone of Lorenzo's works in the cut-out form, the great *Crucifixion with the Mourning Virgin and St. John* (Fig. 2) in the church of S. Giovannino dei Cavalieri in Florence. This imposing ensemble was painted around 1415-1420 in the period of Lorenzo's intensified mysticism that also produced the intimate fantasies of the three-part predella in the Academy in Florence and the drawings on vellum in the Berlin Print Room.⁵

The close similarity of the S. Giovannino and Monte San Savino figures of Christ may be observed, for example, in the shape and rendering of the torsos, the drawing and placement of the hands and arms, and the draping of the loin-cloths that reveal the sculptural forms beneath with comparable emphasis. Only in the facial features does a basic dissimilarity emerge, for the features of the Monte San Savino Christ (Fig. 3) are drawn with more insistence on the surface effects of rhythmic line, while the features of the S. Giovannino Christ seem more fully a part of the total plastic conception of the head. A closer analogy to the features of the Monte San Savino Christ is found in the face of the Virgin in the S. Giovannino group (Fig. 4). The boldly drawn rhythms of the brows, the contorted mouths, and the moderate chiaroscuro modeling suggest features that have been cast from the same mold. In both of these faces line performs an intensely decorative and dramatic function.

Among the miscellaneous detached frescoes that line the walls of the Refectory at Ognissanti in Florence is a fragment of the *Man of Sorrows* (Fig. 5) that is closely akin to the cut-out works just discussed.⁶ Any consideration of the style of the Ognissanti fragment must concentrate on the head and shoulders of the figure of Christ, for the lower part of this damaged work has been badly rubbed and ineptly redrawn, resulting in the loss of the organic unity of the figure. The *Man of Sorrows* is closely related in style and expression to the Monte San Savino *Crucifix*. The rhythmic, linear emphasis in the drawing of facial features and the virtually identical arrangement of the locks



Fig. 3. Head of Christ (detail of Fig. 1)



Fig. 4. Head of the Virgin (detail of Fig. 2)



*Fig. 5. LORENZO MONACO, Man of Sorrows
Florence, Ognissanti*



*Fig. 6. LORENZO MONACO, Head of St. Joseph
(detail of fresco)
Florence, S. Trinità, Bartolini Chapel*

of hair that fall over the shoulders are particularly notable similarities. Of course, the inherent differences between the fresco and tempera media must account for the broader execution of the modeling and details of the Ognissanti Christ. A detail from Lorenzo's works in fresco at S. Trinita in Florence (Fig. 6) reveals an identical technique wherein facial features and strands of hair are sketched over a firmly modeled head structure.

The half-length figure of the Christ at Ognissanti stands as the *Imago Pietatis* before a cross hung with the whips of the Flagellation. The close architectural framing of the figure intensifies the effect of an apparition being observed from the more mundane realm of the spectator. Thus, just as with the cut-out cross, a device is used to heighten the sense of Christ's presence and thereby to augment the physical and spiritual meaning of the Passion. Lorenzo Monaco created in these intense yet restrained figures of Christ some of his and the period's most powerfully dramatic images. In his style vitality of line functions as the aesthetic analogy for religious emotion in a period in which religious mysticism was a dominant force in the motivation of artistic expression.

¹ The time and place of origin of the type remain uncertain. Evelyn Sandberg Vavalà has suggested that the type was first devised by Lorenzo Monaco in the early Quattrocento (*La croce dipinta italiana*, Verona, 1929, p. 905). C. Seymour, Jr. and H. Swarzenski have suggested the development of the type around 1400 as a transitional stage between the painted and sculptured crucifix or Crucifixion ensemble ("A Madonna of Humility and Quercia's Early Style," *Gazette des Beaux-Arts*, VIe ser., XXX, [1946], 141, note 16). The earliest example of the type known to the writer is a *Crucifix* attributable to Pietro Lorenzetti in the Museo Diocesano at Cortona, which Professor DeWald has kindly brought to my attention. However, as Longhi has intimated, this work may have been cut from a complete panel at a later date, for the contours do not consistently follow the corpus and cross and one section of panel still remains between the arm of the cross and the arm of the figure (cf. C. Ragghianti, "Collezioni americane, La collezione Rabinowitz," *La critica d'arte*, 8, XXVII [1949], 78 and fig. 57; and R. Longhi, "La mostra di Arezzo," *Paragone*, XV [1951], 54).

² The outstanding example of the cut-out Crucifixion ensemble is that by Lorenzo Monaco at S. Giovannino dei Cavalieri in Florence (see discussion below). The mystical tendencies in the iconography of the period are discussed in E. Mâle, *L'art religieux de la fin du moyen âge en France*, 3rd ed., Paris, 1925.

³ In addition to the cut-out crosses discussed in the text of this note, the following are attributable to Lorenzo's hand: Florence, Academy (No. 3147); Florence, Horne Museum (No. 97); Florence, S. Marta; Budapest, Museum (No. 21A). The following are *bottega* works of varying degrees of relationship to Lorenzo's personal style: Florence, Academy (No. 3153); Florence, S. Giovanni Battista (della Calza); Florence, S. Giuseppe; Florence, S. Jacopo in Campo Carbolini; Florence, Convento delle Oblate (noted by Offner to be the repainted, reverse side of Academy, No. 3147; see U. Procacci, *La Galleria dell'Accademia di Firenze*, Rome, 1951, p. 43).

⁴ Tempera on wood. Height of the cross, 1.27 m. Mentioned by M. Salmi, "Italia sconosciuta, Monte San Savino," *Emporium*, LVI (1922), 359. The work was No. 253 in the Mostra di Arezzo (*Catalogo, Mostra d'arte sacra*, Arezzo, 1950, p. 83). The photographs are published through the courtesy of the Soprintendenza alle Gallerie, Florence.

⁵ See O. Sirén, *Don Lorenzo Monaco*, Strassburg, 1905, Taf. XXXVIII-XLI.

⁶ H. o. 51 m; W. o. 66 m. The provenance of the fragment is unknown. The sole mention of the work is in B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 300. For an analysis of the iconography of the Man of Sorrows see E. Panofsky, "Imago Pietatis," in *Festschrift für Max J. Friedländer*, Leipzig, 1927, pp. 261-308.

AN UNKNOWN WORK BY LORENZO LOTTO

By BERTINA SUIDA MANNING

THE year 1953 brought new recognition to a major artist, whose works, despite sporadic admiration and study by some of the leading scholars, had eluded general "popularity" in the best sense of the word. The first comprehensive exhibition in Venice, and several extremely fine major publications such as those by Anna Banti and Luigi Coletti, as well as a forthcoming re-publication of Mr. Berenson's monograph, brought Lorenzo Lotto's refined and infinitely personal works before the eyes of a vaster audience than ever before: of necessity new discoveries and attributions will be made.

It is my intention here to call attention to a charming small panel (0.36 m. x 0.29 m.) representing *St. Catherine of Alexandria* in the Galleria Doria Pamphili in Rome (Fig. 1). This painting, which had been attributed to Titian in the old inventories of the Doria Pamphili Collection, later on was stripped of all further identification and referred to merely as "Unknown, end of XVI century,"¹ or "Venetian School, XVI century" on the Alinari photograph No. 29696.

This lovely small painting representing St. Catherine is a bust portrait of a young lady, dressed in a delicate rose-pink garment, wearing a golden crown on her blondish hair, the halo barely discernible; she holds a martyr's palm in her left hand, which is resting on the wheel, while her right hand is placed on her bodice. The features are of an indescribable charm, a soft smile plays gently around the lips and the rather large, almost impish eyes address the spectator in silence. This strange wistful creature is closely related to Lorenzo Lotto's *Angel* of the Annunciation of the large altar polyptych of the church of SS. Vincenzo e Alessandro, Ponteranica, of about 1527.²

Once the name of Lorenzo Lotto is thought of in connection with the *St. Catherine* of the Galleria Doria Pamphili numerous other examples from the *œuvre* of the artist suggest themselves for comparison. To start with the obvious, let us call to mind two further representations of bust-length figures of the same saint, one of these in the Kress Collection, National Gallery, Washington, D.C. (1522),³ the other in the Museo Poldi Pezzoli in Milan.⁴ The present painting completes the triad. Although she is the least "finished" of the three representations of St. Catherine, she is perhaps the most suggestive



*Fig. 1. LORENZO LOTTO, St. Catherine of Alexandria
Rome, Galleria Doria Pamphili*

of an almost mystical contact with the beholder, a feature which we have had occasion to become familiar with through many of Lotto's best portraits: the summoning of a highly personal appeal by means of a mutely eloquent glance, a gesture of the hand.

The keynote in Lotto's portraits is apparent from his earliest known works onward, such as the *Rossi* portrait in the Pinacoteca in Naples (1505)³ through the splendid *Portrait of a Woman* (Museum, Dijon; ca. 1506),⁴ the sensitive *Portrait of a Monk* (ex-collection Auspitz, Vienna; ca. 1510),⁵ the *Portrait of a Noble Lady* (Accademia Carrara, Bergamo; ca. 1517-1521);⁶ reaching a climax of expressiveness during the later 1520's, such as the *Portrait of a Youth* (Castello Sforzesco, Milan; ca. 1526),⁷ who challenges the spectator with a questioning glance; the *Portrait of a Young Bearded Man* (Kaiser-Friedrich Museum, Berlin, ca. 1525-1530);⁸ the *Portrait of a Dominican Monk* (Pinacoteca Comunale, Treviso; signed and dated 1526),⁹ who has paused briefly in his writing to direct a soul-searching glance at the spectator; and continuing in an ever richer variation on the theme of personal mysticism in portraiture, such as the *Andrea Odoni* (Hampton Court; signed and dated 1527)¹² and the *Portrait of a Man Holding a Lion's Paw* (Imperial Museum, Vienna; 1527),¹³ to mention but a few of the most striking examples.

The *St. Catherine* of the Galleria Doria Pamphili seems to fit well into the Lottoesque expressiveness of the middle 1520's; her direct ambiente being the *Youth* from the Castello Sforzesco, Milan, the *Monk* from the Palazzo Comunale in Treviso and the *Angel* of the Annunciation from the Polyptych of Ponteranica: the years between 1525 and 1527.

³ Ettore Sestieri, *Catalogo della Galleria Ex Fideicommissaria Doria-Pamphili*, Rome, 1942, p. 100, no. 136; T. H. Fokker, *Catalogo Sommario dei quadri della Galleria Doria Pamphili in Roma*, Rome, 1952, p. 18, no. 218.

⁴ Anna Banti, *Lorenzo Lotto*, Florence, 1953, p. 81, no. 76, ill. 149.

⁵ *Ibid.*, pp. 75-76, no. 53, ill. 99.

⁶ *Ibid.*, p. 76, no. 54, ill. 100.

⁷ *Ibid.*, p. 65, no. 10, ill. 14 and pl. I.

⁸ *Ibid.*, p. 67, no. 15, ill. 24.

⁹ *Ibid.*, p. 68, no. 20, ill. 44.

¹⁰ *Ibid.*, p. 74, no. 44, ill. 83.

¹¹ *Ibid.*, p. 78, no. 65, ill. 129.

¹² *Ibid.*, p. 79, no. 68, ill. 132.

¹³ *Ibid.*, p. 80, no. 73, ill. 141-142.

¹⁴ *Ibid.*, p. 81, no. 77, ill. 150.

¹⁵ *Ibid.*, p. 82, no. 80, ill. 154.

NOTES ON OLD AND MODERN DRAWINGS

UNPUBLISHED DRAWINGS BY GUIDO RENI

By RAFFAELLO CAUSA

THE number of drawings by Guido Reni known today is small. There are surprisingly few considering that one would expect to come across a good many because of the studied quality in his paintings; they always give evidence of extensive planning and elaborate preparation. It is strange, too, in view of the painter's tremendous reputation which, surviving in the annals of European art for almost three centuries, has been such as to give him a place, at least from the historical point of view, among the greatest artists of all time.

The scarcity of these drawings cannot by any means be attributed to disappearance, or lack of interest on the part of collectors who, in fact, placed a mythical value on Reni, as they had on Raphael. Rather, it must be explained on more inherent grounds: It becomes evident, even on a preliminary study of the drawings, that the most interesting and characteristic aspect is almost always the practical one of documentation or preparation. And immediately one concludes that Reni was only moderately interested in the basic terms of graphic expression such as ideogram, exercise or study for a particular effect.

The extant body of his graphic work¹ shows a functional approach to drawing, in which all is subordinated to the purpose of preparing a work in paint. His drawings show unwavering discipline and masterful control. They are drawings which express the creative process and always preserve the brilliance of this spark, not through virtuosity but through the definition of a finite image, intellectually perfected according to the principles of the most orthodox neo-platonism.

Among seventeenth century drawings, Reni's works find a place with those which most vividly reveal a constant devotion to deep searching, an impassioned directness of inquiry, in deference to which the artist feverishly draws the same figure, almost unchanged, several times on a single sheet: the figure of Diana with the crescent moon, repeated three times on the sheet in the

Albertina at Vienna;² the figure of St. Jerome rendered three times on another sheet in the Geiger collection;³ and in the notable unpublished drawing (no. 126843), in the Gabinetto delle Stampe e Disegni at Rome, the figure of Triton sounding the trumpet drawn twice (Fig. 4).

But neither from these drawings nor from his small group of engravings can one really form an exact idea of Reni as a draughtsman, which, in fact, he was not; or, more accurately, which he did not want to be because of an innate classicistic prejudice. One would come to the same conclusion by comparing his work to the more numerous and well-known graphic works of Guercino.

For Guercino a drawing is always an end in itself, be it a sketchy mass of lines, or wash dabs, or an impassioned improvisation with strokes and ink splotches. It always has an emotional core, a poetic life which finds both its purpose and expression in the very quality of the artist's chosen idiom. This is the character of Guercino's graphic work even when—in fact especially when, and in this is his disconcerting modernity—the drawing remains at the sketchy stage, when the unfinished jottings with all their formal unity barely reveal the total image, far from any conventional or academic method.

Reni's orientation was altogether different. Examine the preliminary studies for his great compositions, for instance the two sheets for the *Aurora* at Vienna and Paris, or the drawing for the apse of S. Gregorio Magno at Rome in the Castello Sforzesco collection at Milan.⁴ In these drawings there is no enjoyment in form, no concession to effect; as in a quick study, everything is rapid and flowing. These drawings are really only plans, compositional probings, attempts at groupings, divisions of space. It is almost as though the artist were trying to set down certain formulae already well-known to him but undefined in this instance and whose inter-relations are barely suggested. The work, the application of labor in these drawings, is elusive; it is relegated to the next phase, the final rendering, in which each figure is defined with inalienable and unequivocal integrity. In that state they partake of the most refined of cultural expressions: that kind of idealization in which appearance tends to become metaphysical essence, free from any contact with causality or relativity.

Reni's poetry does not spring from invention and, therefore, one should not consider his limited vocabulary a negative element; for with it, as though with standard symbols, the artist expresses his counter-reformation theme. The teaching of Ludovico Carracci remained fundamental in this orientation, even if the different atmosphere brought about a more frank return to the sixteenth century style, to the style of Raphael, just as people looked to classicizing poems



*Fig. 1. GUIDO RENI, Head of an Old Man (255 x 221 mm.)
Florence, Uffizi*



*Fig. 2. GUIDO RENI, Madonna and Putti
(169 x 101 mm.)
Florence, Uffizi*



Fig. 3. GUIDO RENI, *Heads of Putto, Angel and Prophet* (113 x 136 mm.)
Naples, Museo di S. Martino



Fig. 4. GUIDO RENI, *Two Studies for a Triton; St. Jerome in Adoration*
(190 x 212 mm.)
Rome, Gabinetto Nazionale Stampe e Disegni

which drew antiquity and Renaissance classicism together under the broadest interpretation of revived platonic myth.

To Reni, as to no one else, certainly not to Guercino nor Domenichino nor Albani, the words of Agucchi must have rung clear with a special catholic meaning: "Others elevate themselves by means of intelligence and can visualize the excellence of the beautiful and the perfect which nature would like to provide even though she may not achieve it in a single subject because of the many impeding circumstances of time, material and other considerations . . . these people, not satisfied with that which they see in a single subject, go about gathering the beauty scattered through many and bring them together with sensitive judgment and thus show things not as they are but as they would be were they perfectly executed."⁵

All the drawings published here for the first time,⁶ except for the *Head of the Old Man* in the Uffizi (Fig. 1) which represents an advanced and perhaps finished stage, have the quality of rapid sketches, nervous and summary exercises, a small series of drawings which might be described as "very sketchy and retarded" like those which Malvasia mentions as given to Battistone, his last model.⁷ In all of them may be found that silvery lightness which represents a keen color sense and which comes through intact, even in the few but notable engravings by this artist. And this color sense, even in the briefest group of lines, can form a criterion for distinguishing the master's own works from those of his imitators. Yet one cannot ignore the uncertainties which the scarcity of known works, and the diffusion of Reni's style even as early as the first decades of the seventeenth century, make as yet insuperable.

Among the drawings published here, the one of the *Madonna and Putti* in the Uffizi (Fig. 2) is of particular interest because of its decided stylistic character, being almost an exercise on a Parmigianesque theme. We already know one Reni engraving which reproduces a figure by Parmigianino (Bartsch 49). This drawing, like the engraving, only serves to substantiate what Reni's whole production reveals: that the study of Parmigianino must have constituted (along with a direct study of Raphael's works) one of the basic elements of the Carraccesque training—under Ludovico's direction—of this painter.

I do not know a painting which uses this drawing, but the motif of the major group of *putti* is characteristic of Reni, as is also the ability to convey the intensity of light—color vibrations perceived in an abstract way—by means of a nervous and barely suggestive line, sometimes impetuously and suddenly interrupted by rapid parallel strokes of the pen. This is really a refinement of

the luminosity of the color itself; it is a constant feature in Reni's painting but the exception in his drawings. Similar considerations lead us to attribute to the same hand the group of three sheets in Naples (Figs. 3, 5, 6). Here the themes of the adoring old men and *putti* might recall the drawings mentioned first, studies of details for some of the figures in the wonderful altarpiece of the *Assumption of St. Ambrose* at Genoa which dates from 1617. Here again the limits imposed by the monochromatic medium are overcome in this rapid study of light and movement by the same sensitive hand which transferred it to canvas.⁸

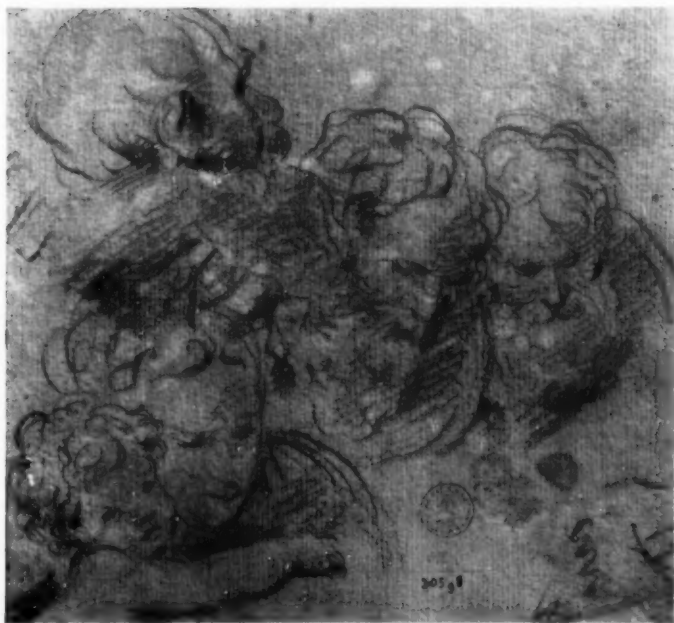
Regarding the same great painting in Genoa, Böhn published the preparatory sketch in the Uffizi for the head of the St. Peter,⁹ and beside this we may be justified in placing the other Uffizi drawing published here (Fig. 1). It is certainly very solidly stated, notwithstanding the new freedom of touch and vibrant play of sudden lights alternating with furrows of shadow.

Also unpublished is the drawing preserved in the Gabinetto Nazionale Disegni e Stampe, Rome, which shows two tritons blowing into seashells and a St. Jerome stretching out his arms with the cross (Fig. 4). The attribution, which is traditionally suggested by an old inscription, perhaps dating from the eighteenth century, finds confirmation in the character and high quality of the drawing. The full-cheeked tritons crowned with vine leaves remind one of the *Bacchino* of Dresden. The St. Jerome with the venerable grey hair stands as though transfigured by an inner light in a jewel-like, radiant clarity which far exceeds any illusionistic trick in its effect.

Even if the specific reference to known works is wanting, still these drawings are the work of a major personality. They bear the mark of the great art of Guido Reni.



*Fig. 5. GUIDO RENI, Head of an Angel; Two Heads of Putti
(84 x 101 mm.)
Naples, Museo di S. Martino*



*Fig. 6. GUIDO RENI, Three Heads of Old Men; Mother and Child
(145 x 158 mm.)
Naples, Museo di S. Martino*



*Fig. 1. EASTERN ANATOLIAN, Bull Head, ca. 2000 B.C.
New York, James J. Sweeney Collection*



*Fig. 2. "Hittite" Goddess,
2000-1500 B.C.
St. Louis, Vladimir
Golschmann Collection*



*Fig. 3. ROMAN, Chariot and Charioteer, ca. 100 A.D.
St. Louis, Mr. and Mrs. Alvin S. Novack Collection*

¹ In addition to the drawings published here, note also the interesting sheets which have already been published by Böhn, Kurz, Marangoni, Grassi and in the *Catalogue* of the Albertina at Vienna: Max von Böhn, *Guido Reni*, Leipzig, 1910; Otto Kurz, "Guido Reni," *Jahrb. d. Kunstb. Samml. Wien*, 1937; Matteo Marangoni, *Disegni di Pittori bolognesi dei Secoli XVI-XVII*, Florence, 1916; Alfred Stix and Anna Spitzmuller, *Beschreibender Katalog der Handzeichnungen in der Staatlichen grafischen Sammlung Albertina*, Vienna, 1941; Luigi Grassi, *Storia del Disegno*, Rome, 1947.

² Stix-Spitzmuller, *op. cit.*

³ Leo Planiscig and Herman Voss, *Handzeichnungen Alter Meister aus d. Sammlung Geiger*, Vienna, s.d.

⁴ One of the drawings for the *Aurora* is in the Louvre (published by G. Rouchés, *Dessins italiens du XVIII siècle*, Paris, s.d.), the other in the Albertina at Vienna (published by J. Meder in *Mitteilungen der Gesellschaft für v. Kunst*, 1925, p. 40). The Milanese drawing was in the Morelli collection and was published by Frizzoni in *40 disegni scelti della Collezione Morelli*, Milan, 1886.

⁵ Cf. the text of Agucci's *Trattato* in D. Mahon, *Studies in Seicento Art and Theory*, London, 1947, p. 242.

⁶ Uffizi, Florence: *Madonna and Studies of Putti* (Fig. 2) (pen, inv. sant. 3439; 169 x 101 mm.); *Head of an Old Man* (Fig. 1) (pencil with touches of chalk, inv. 1590 F; 255 x 221 mm.) (I am very grateful to Professor Giulia Sinibaldi, director of the Gabinetto Disegni e Stampe degli Uffizi, through whose kindness I received these two photographs). Gabinetto Nazionale Stampe e Disegni, Rome: *Two Studies for a Triton and St. Jerome in Adoration* (sanguine, inv. 126543; 190 x 212 mm.) (Fig. 4); Gabinetto Stampe e Disegni del Museo di S. Martino, Naples: *Heads of Putto, Angel and Prophet* (pen, *Head of a Prophet* sanguine, inv. 20590; 113 x 136 mm.) (Fig. 3); *Head of an Angel and Two Heads of Putti* (sanguine, inv. 20597; 84 x 101 mm.) (Fig. 5); *Three Heads of Old Men and Mother and Child* (sanguine, inv. 20598; 145 x 158 mm.) (Fig. 6).

⁷ C. C. Malvasia, *Felsina Pittrice*, Bologna, 1678.

⁸ In connection with these three sheets are two others from the same Neapolitan collection, nos. 20753 (recto and verso) and 20724 (recto and verso), which have the same iconographic motives as on sheets 20597 and 20598 and seem to be studies for the same work. But rather than to Reni himself, the two drawings may be attributed to two different painters in his circle. The first sheet has a general Reni-like appearance but also a simplified manner, which we know from other drawings like the one published erroneously as original by von Böhn (*op. cit.*, fig. 32). The second sheet is very close to the style of Guercino; it has a quality which is never found in Reni's work.

⁹ M. von Böhn, *op. cit.*, fig. 74.

NOTES ON SPECIAL EXHIBITIONS

ANCIENT ART IN AMERICAN PRIVATE COLLECTIONS

By GEORGE M. A. HANFMANN

ONE of the liveliest and most interesting exhibitions of the season" (H. Devree, *New York Times*); "beautiful and inspiring . . . superb display" (D. Adlow, *Christian Science Monitor*), are some of the comments on "Ancient Art in American Private Collections" arranged in honor of the 75th Anniversary of the Archaeological Institute of America by The Fogg Art Museum. In assembling this showing of some four hundred objects, we strove to show the important part played by the private collectors in molding the taste and enriching the artistic heritage of America. In the installation, which has greatly profited from the taste and acumen of Stuart Cary Welch, Jr., we have sought to retain something of the intimacy enjoyed by a collector in his relation to works of art.

Quality was the prime consideration in the selection of objects; other things being equal, we have given preference to the unusual and challenging over the typical and frequent. A number of outstanding exhibits have been seen before in this country or have been made available by publication: the numerous masterpieces of Aegean and Greek art in the possession of Walter C. Baker had a private showing at the Century Club with an excellent catalogue by D. von Bothmer; the backbone of the Egyptian array, the exhibits in the possession of Albert Gallatin, have been published by J. D. Cooney in the *Journal of Near Eastern Studies*; and the superb pieces of Near Eastern, Celtic and Prehistoric European art in the possession of Mr. and Mrs. Alastair B. Martin are normally on view at the Metropolitan and Brooklyn Museums. Ray Winfield Smith, the leading collector of ancient glass, recently had a superb showing at the Musée Mariemont in Belgium with a catalogue by Mme. Faider-Feytmans. Finally, a score or so of famous pieces had been published while in previous exhibitions or in European collections: the *Urartean Bull* (Persian Exhibition, London, 1931); the former Wyndham Cook—now A. Gallatin—*Roman Portrait of a Boy*; the fabulous golden ear of wheat (formerly James

Loeb, now Mrs. J. W. Hambuechen); and the jewelry formerly in the Baurat Schiller Collection, now in the possession of H. Arnhold.

The combination of these famous pieces, many of which, to be sure, had not been shown publicly for years or even decades, with new and surprising arrivals seems to have impressed even sophisticated visitors. Something is added to our concept of Egyptian art by a piece such as the superlatively modeled fragment of a colossal *Head of a King* lent by Mr. and Mrs. Philip R. Adams (No. 14). Egyptologists venture no further than to call it "late"; its supremely sensitive modeling may herald the approach of the Greek era, but at all events this is a masterpiece which represents a completely consistent style, a school yet to be discovered.

The racial and geographic diversity of Near Eastern art is greater and challenging novelties more numerous. We are still uncertain about artistic developments outside Mesopotamia proper, but we cannot escape the spell of masterpieces as yet only loosely tracked down in time and space. Stuart Cary Welch's supremely stylized *Monkey* (No. 56) has at least the benefit of some close relatives from Prehistoric Susa; but what is, perhaps the *chef-d'œuvre* Near Eastern sculpture of the show, the *Lion-Demon* belonging to Mr. and Mrs. A. B. Martin (No. 58), remains an isolated peak of achievement. Edith Porada's acute argument for an Elamite origin and a date of about 3000 B.C. is the best available hypothesis, yet no more than that. The master and school of the *Lion-Demon* remain to be unearthed by future excavators.

A *Mouflon* of wonderful structural simplicity and monumentality (No. 60), owned by B. J. Reis, is assigned by us to the Syrian school of the late third millennium; the attribution rests upon resemblances to some soft-stone sculpture found at Byblos. We must admit that we are on treacherous ground; until other finds emerge we know only that there must have been another great school of sculptors active in that amazing pioneering era of the third millennium. While on animals, we may well mention what is perhaps the most outlandish and novel type of Near Eastern bulls—the compelling angular *Bull Head* owned by Mr. James J. Sweeney, with strangely "corded" eyebrows and *pointillé* patterns (No. 68) (Fig. 1). Its stylistic principles are those of the pre-Hittite arts of Anatolia; certain bulls' heads of clay found in Cilicia and again at the fabulous site of an Assyrian merchant colony at Kül Tepe seem to be related in a distant way, but nothing as big and fine has been known in bronze.

A primeval "Eve" with a bird-face, yet strongly sophisticated contours, the

bronze *Goddess* (No. 67) (Fig. 2) lent by V. Golschmann, is regarded as "Hittite" by its owner. Actually, it seems to mediate between two groups of sculpture which have been defined only quite recently—the bird-faced, sturdy bronzes made in the mountains of Lebanon from 2000-1500 B.C. and the geometric yet sensuously refined bronzes of Canaan of which the most notable representatives have been found at Ugarit (Ras Shamra).

We could go on with a number of other exciting pieces which serve to emphasize again the incredible variety of Near Eastern arts, but it may be well to turn to other areas. The two *Cycladic Woman*, one J. J. Sweeney's (No. 126), the other W. C. Baker's (No. 127), are so much beyond the ordinary type that they may well be said to enlarge our comprehension of the symbolic strength of the fertility cult and of the powerfully tectonic style developed by the Prehistoric marble sculptors of the Greek isles in the third millennium B.C.

Total novelty is not to be expected in Greek and Roman art. A number of challenging bronzes in the G. Ortiz Collection seem to belong to borderlands of Greece and Anatolia. Among the individual discoveries must be mentioned a *Marble Head* in the possession of C. Ruxton Love, Jr. (No. 151) (Fig. 5); the writer agrees with Professor Rhys Carpenter (who intends a full publication) that the style is that of the famous *Suppliant Barberini* (now Louvre), and suggests further that we may have in it a Roman copy of the long-sought-for head of the so-called Phidian Amazon type. A colossal *Marble Head* (No. 175; G. C. McGhee), misidentified in the catalogue as a Julio-Claudian Prince, is more correctly viewed (again in agreement with Rhys Carpenter) as the head of a Hellenistic ruler, no mean find in a field intensively studied by many scholars in recent years. An "ancient Bernini," an artist of power and penetration, of a school hitherto unknown is revealed in the terracotta *Head of a Barbarian* owned by Professor Frank E. Brown (No. 172) (Fig. 4). This is South-Italian Hellenistic sculpture in a more Baroque vein than ever known before. "Bread and games," the slogan of Roman proletarians, has received a superlative illustration in a bronze *Chariot and Charioteer* (No. 237) (Fig. 3), the property of Mr. and Mrs. Alvin S. Novack. The dash and fire of the horses, the brutal self-assurance of the idol of the masses are rendered with striking, nearly satiric penetration.

A majestic *Head of the Empress Julia Domna*, descendant of the Sun priests at Emesa, from her homeland of Syria is a major "find" (No. 178, C. Ruxton Love, Jr.) for the beginning of that period, which saw Roman art change into late antique and early Christian. Of comparable importance is the porphyry



*Fig. 4. ITALO-HELLENISTIC, Head of a Barbarian, 2nd century B.C.
New Haven, Frank E. Brown Collection*



*Fig. 5. ROMAN, Head of Amazon(?) (copy after a Phidias(?)
original of 440 B.C.)
New York, C. Ruxton Love, Jr. Collection*



*Fig. 1. ADOLPHE MONTICELLI, Scene by a Castle
New York Art Market*



*Fig. 2. ADOLPHE MONTICELLI, Portrait of Madame Rosenthal
Buffalo, Albright Art Gallery*

Head of one of the Tetrarchs (No. 181), the quadrumvirate of Imperial rulers organized by Diocletian. It belongs to Mrs. Hayford Peirce and was previously briefly on view at Dumbarton Oaks. No period of antiquity is closer to expressionism.

Experts will enlarge on the novel pieces among the Greek vases, on the superb collection of Greek coins (lent anonymously), on the delicate jewelry, and the venturesome vessels and figures of glass.

Newspaper critics have emphasized chiefly the "modernity" of the exhibits, the anticipation of the modern search for simple and vital forms; but it is probably fair to say that if there is a lesson to be drawn, it is this: that in all sculptural media as well as in applied arts the entire scale from austere geometric to naturalistically sophisticated, from dynamic and barbarous to the delicate and refined modes and forms was encompassed by the artists of the ancient world.

N.B. The numbers refer to the Catalogue of the exhibition in which will be found illustrations of all pieces discussed in this review. The First edition of the Catalogue sold out in ten days; a second is now available.

MEDITATIONS BEFORE MONTICELLI

By MICHEL BENISOVICH

WHAT a romantic biography the life of Adolphe Monticelli would inspire with, perhaps, such a title as "From the Tuileries Palace to the Marseilles Flea Market!" Yet the Monticelli case appears more complicated than that of other *peintres maudits*, and all has not been said about this painter, so full of contradictions that he defies all efforts to classify him. In the exhibition which Paul Rosenberg and Company devoted to him in New York, only works executed at the height of his art (fifteen years), were shown. Since his beginnings, so interesting a part of his talent, were not represented, the artist grew more important through this selection. Often enough when a selection is not made, the contrary happens, causing the fame of the artist to be lessened.

A follower of the Vergilian tradition, Monticelli at times emulates the atmosphere and the coloring of Watteau, such as in *The Halt* (No. 2, Phillips Gallery, Washington, D.C.). One could add that ever since Renoir, our idea

of Watteau has evolved towards a conception of the plenitude of vital forces.

Monticelli is indeed capable of breadth within a small frame; witness *Scene by a Castle* (Fig. 1, No. 14, New York art market), a contemplation of the eternal Mediterranean Sea facing the remains of a dead civilization; or *Meditation* (No. 18, Joseph Winterbotham collection), a woman before a triumphal arch, vestige of an antique world. He achieves a supreme synthesis when he includes human figures and animals in a bucolic landscape: *Returning from the Fields* (No. 4, California Palace of the Legion of Honor). In some of his portraits of bourgeois aspect he reminds us of his long contemplation before the Venetians during his short trip to Italy around 1850, or else of his visits to the Louvre, with his free use of red spots, like glowing coals among embers.

As to his subjects, all these *Reunions*, *Scenes in a Park*, and *Courts of Love* hide a meaning drawn from Shakespeare, Cervantes, the *Thousand and One Nights*; they have a truly Byzantine sumptuousness, with heralds, tapestries, greyhounds and flabella (cf. *As You Like It*, No. 7, Phillips Gallery, and No. 22, Museum of Fine Arts, Boston).

Monticelli freely follows his impulses when he seems fascinated by molten gold in fusion, or liquid enamels and precious stones. One could mention atavism, since his grandfather was an eighteenth century goldbeater. The most striking example at the New York show was *Feast in a Garden* (No. 10, Ralph M. Coe Collection). No illustration can give an idea nor reproduce his incandescent greens, blues and vermilions. One would think that the canvas is bored through, letting in the rays of the setting sun, as the church windows do, such as the transparencies dear to the Southerners. Here the technique of Monticelli is at its best, obtaining the effect of colored sculpture through the use of the heavy impasto of whole color tubes modeled with the spatula.

Monticelli paints his "Flowers" the same way, transposing the perfumed flowers of Provence into the domain of his dreams: heavy waves of colors over a background of bitumen, so dear to our grandparents but disdained by their children. Monticelli showed himself a good prophet when he said that he was painting "for thirty years hence." He had his revenge about the time of the First World War. His reputation has not slackened since. The grandchildren have admired what their parents dismissed.

Who would have thought that Monticelli was an indefatigable draughtsman, never relying upon his memory for visions based on reality? What an experience it would be to find someday one of the notebooks lost during the wanderings of this vagabond intoxicated by vision and sun!



*Fig. 1. J. COOPER, Lady as Diana
Stockbridge, Mass., Henry N. Flynt Collection*



*Fig. 2. J. COOPER, Gentleman with Foul Piece
and Dead Fowl
Stockbridge, Mass., Henry N. Flynt Collection*



*Fig. 3. J. COOPER, Lady as Diana
Whereabouts Unknown*



*Fig. 4. J. COOPER, Huntsman with Attendant and Dog
Whereabouts Unknown*

ARCHIVES OF AMERICAN ART

IN THE last issue we reported in some detail the activities of the field workers and the material selected and microfilmed from collections in the Philadelphia area. This time we would like to report on some of the interesting manuscripts and ephemeral material which has been acquired. It presents in miniature a display of some of the types of research material which we expect to acquire in quantity for all the history of American artists.

MATERIAL COLLECTED BY ART DEALERS AND MUSEUM DIRECTORS

In the spring of 1910 George W. Stevens, the colorful, energetic first director of the Toledo Museum of Art, apparently wrote to a list of living American artists: painters, sculptors, illustrators, stained glass artists and architects, and asked them for a biographical account of their art life and for a photograph, to be used in a book he hoped to write. 153 written items collected for this project (with some photographs included) have been presented to the Archives by Blake-More Godwin, successor to Mr. Stevens, from papers left in the Museum by Mrs. Nina Spalding Stevens. There are 128 artists represented in the collection and almost all of the 153 items are manuscript, signed letters which give a biographical summary, list important pictures or other works, exhibitions and prizes. A few of these letters are amplified by newspaper clippings, magazine articles or exhibition catalogues. Some of the letters contain dry bare facts but others are warm with human detail; all illustrate the artistic life of America in the early decades of the twentieth century.

An acquisition which complements the Stevens collection is a group of 91 photographs of painters and sculptors collected by the Macbeth Gallery from about 1890 to 1920. It is interesting to note, and would make a point for study, that only four of the artists are duplicated in the Stevens list. The names appearing in both lists are: Carleton T. Chapman; William Merritt Chase; Isadore Konti; and J. Massey Rhind. 72 of the photographs are autographed by the artists and those which carry the date run from 1907 to 1920.

The Macbeth Gallery was founded in April, 1892, and was the first to announce the intention to deal exclusively with the work of American artists. This was a radical venture in those days, but the gallery celebrated its 60th Anniversary with a special exhibition in April, 1952. R. G. McIntyre continues the interest in American art of his uncle, the founder of the gallery.

The Vose Gallery of Boston claims the longest uninterrupted career of any gallery in America. It is now 115 years old and has a distinguished record of influence on artistic taste in America. The present head of the gallery, Robert Churchill Vose, has allowed us to microfilm three volumes of scrapbooks covering the years 1886 to 1940,

which form a most valuable record, not only of the activities of the gallery but of sales, exhibitions and other events of the American art market in these years.

Frederic Newlin Price has sent us from the files of the Ferargil Gallery a group of press releases, exhibition announcements and catalogues describing the lives and works of 114 artists. The items are dated from about 1936 to 1952 and the artists represented are living, having been born around the turn of the century and after.

MANUSCRIPTS BY ARTISTS, AND INTERVIEWS

We have purchased, by the gift of Lawrence A. Fleischman, a manuscript copy of an address read by Rembrandt Peale before The New-York Historical Society on June 16, 1857. This copy is on white lined paper in the beautiful shaded calligraphy practiced in the late nineteenth century. It was commissioned by Mary Jane Peale who was the daughter of Rubens, son of Charles Willson Peale. A note in her handwriting at the head of the first page reads: "The original of this was purchased at the [corner torn off] George N. Tatham and is in the possession of his family. This was copied for me by his son George. M. J. Peale." The address was printed in the *American Magazine of History*, Washington number, December, 1888, vol. XX, no. 6. One or two other manuscript copies are known but it is worthwhile to have this piece of memorabilia direct from Peale descendants. Mary Jane Peale was well known as a painter of portraits and still-life.

Michel N. Benisovich sent us a carbon copy of an unusual account of the "Life and Travels of Francis M. Drexel." The cover note says: "The accompanying MS is a copy of the account of F. M. Drexel, written for his children in his mature years. It was lent to me by Mr. John D. Laukonau. In this copy I have preserved all the inaccuracies of grammar and spelling that appear in the original. This account was probably written after Mr. Drexel returned from Chili, about 1830, and before he went to Mexico in 1835." Signed and dated "Katherine Drexel Penrose, December, 1901." This account of Drexel's early life and struggles as an itinerant painter is a fascinating story which is barely hinted at in the Mantle Fielding paragraph outlining his career. Fielding continues the story with the news that in 1838 "having accumulated some capital he decided to settle down and become a broker," and that was the beginning of the noted house of Drexel & Co.

Through the kindness of Miss Frances M. Lichten the Bucks County Historical Society sent us the typewritten transcript of several interviews with people who had known William T. Trego. The interviews were arranged and largely conducted by Eva M. Frank, who is the Art Chairman of the Woman's Civic Club, North Wales, Pa., and were prepared for a program meeting of the club held on October 14, 1954. This type of "grass-roots" interview can be a very useful device for acquiring information about an artist's life and work, which would otherwise be difficult to obtain. The interview must be carefully handled; and even then interpretation, interrelation of evidence, and study of elements like time and prices must be made, because memories are faulty machines. But even with its obvious limitations, the interview is an important

research record. We certainly would like to acquire an on-the-spot tape recording of the conversations between Gilbert Stuart and George Washington while Stuart was painting the famous portraits.

INDIVIDUAL ARTISTS' LETTERS

JOHN J. AUDUBON — 1841.

MARY CASSATT to Vollard — not dated — in French, discusses Degas and others.

THOMAS COLE from J. M. Falconer — May 20, 1854 — who is undertaking to handle the sale of some sketches and lithographs.

JASPER F. CROSEY from J. M. Falconer — October 14, 1847 — is chatty about sums of money and pictures done by their friends.

JOHN MARIN, JR. for his father—May 6, 1953.

REGINALD MARSH — May 28, 1953 — on the verso of a photograph of his Chinese ink wash drawing of *Eyes Tested*, and a separate letter which further explains his conception of the *Eyes Tested* study.

ALBERT RYDER to Charles De Kay — February 12, 1903. He had apparently been commissioned to buy a clock for the De Kays and had missed getting the one he especially liked at an auction but thought he should have no trouble finding another.

JOHN SINGER SARGENT to Mr. Jackson — not dated — and seems to refer to social engagements.

CHARLES SHEELER — April 15, 1953 — to "the new owner of the tempera version of *Classic Landscape*," verifying the date of the painting.

JAMES MCNEILL WHISTLER — March 1, 1902 — on black bordered paper in a black bordered envelope, making an appointment: "Tomorrow I am hoping to call upon you at about 12—." The name of the recipient has been very carefully cut from both the letter and the envelope but the address to Claridge's remains. R. G. McIntyre, who presented the letter to the Archives, suggests that the letter "might have been written to Frederick Keppel, the old New York rare prints dealer and friend of Whistler, who made frequent trips to London and was rich enough to have stayed at Claridge's."

WHO WAS J[ohn?]. COOPER (b. ca. 1695-living 1754?)

By GEORGE C. GROCE

J. COOPER'S talents as an artist were modest but the unsolved riddle of his identity is far more significant than the quality of his work. The main question is whether he was English or American. In 1945, when he was presumed to be American on the basis of the evidence then available, two pendant portraits were advertised for sale at \$2500.00 for the pair (Figs. 1

and 2). Reds, russets and browns were the predominant colors. In an excellent article by Miss Bartlett Cowdrey, now Assistant Director of the Smith College Art Museum, these paintings were correctly ascribed to Cooper.¹ Nine paintings in America by the artist's hand were known to Miss Cowdrey at that time. The number of paintings by Cooper owned in America has increased to twenty-two since that date.

On the other hand, a lady in Berkshire, England, on June 2, 1950, sold at auction at Christie, Manson and Woods in London, *as English*, an almost identical pair of portraits for 16 guineas (Figs. 3 and 4). The lady's portrait is signed J. Cooper and dated 1714. Her costume is light pink and red. Both the gentleman and lady have brown hair and eyes. The gentleman wears a brown coat with red cuffs. The dogs in both paintings are brown and white.² Thus, from the point of view of both colors and composition, as well as initials and signature, there can be no reasonable doubt that these four pictures were painted by the same hand. Moreover, the date 1714 is that of the only signed J. Cooper portrait which was known to Miss Cowdrey.

Is there any documentary evidence that Cooper ever was in America? It would be tedious to enumerate the various American sources which I have searched in vain for any reference to J. Cooper in this country. The documentarian who so desires may read some of them in the references.³ Boston newspapers from 1714 through 1726 seemed to promise more than any other source because all the paintings known to Miss Cowdrey were located in New England. I examined all the Boston *News-Letters* in the excellent collection of the Library of Congress⁴ for those dates and found several jack-of-all-trades artists who were unrecorded but found no trace of J. Cooper in Boston during those years. Nor did the massive *New York Colonial Documents* prove more fruitful. So far as is known today not a single document exists which places Cooper in America.

Have we conclusive evidence that there were J. Cooper paintings in Colonial America? The portraits of *Queen Anne* and her consort, *Prince George of Denmark*, at Yale were once thought to have been acquired in 1720. But the late John Marshall Phillips, when Director of the Yale University Art Gallery, wrote that Yale's President Ezra Stiles "was most meticulous and mentions even the prints in the college's collection in 1783; the absence of mention of any portrait of Queen Anne and Prince George in 1783 is conclusive to me that they were acquired after that date."⁵

Fortunately, Professor Theodore Sizer of Yale University can be even more



*Fig. 5. J. COOPER, Queen Anne of England
New Haven, Yale University Art Gallery*



*Fig. 6. J. COOPER, George, Prince of Denmark, Consort of Queen Anne
New Haven, Yale University Art Gallery*



*Fig. 7. J. COOPER, Musician
New-York Historical Society*



*Fig. 8. J. COOPER, Margaret Patton (mezzotint)
Whereabouts of Original Unknown*

specific. He discovered the paintings about 1928 under the eaves of the roof of the old School of Fine Arts Building (opened 1867-1868), identified the sitters, isolated the artist's style, and arbitrarily assigned a marvelously accurate date of 1720 to the pair. This date came to be regarded as the acquisition date. Professor Sizer even writes that he believes Cooper "will ultimately be identified as a Britisher and not a British-American."⁶ The earliest firm acquisition date which I have come upon for an American Cooper is 1874. This is the Pingree House pair which was illustrated and discussed by Miss Cowdrey.

Does *Art Prices Current*,⁷ that priceless key to English and American auction sales, reveal anything to our purpose besides the English pair mentioned above? The publication was searched from 1907 to date and revealed only the sale of one signed painting. This was sold at the Parke-Bernet Galleries at New York City on February 6-7, 1938, for \$200.00. The owner who thus disposed of the painting states that he bought it in a Maine antique shop as an English importation. Examination of the wood of the frame which is characteristic of so many of Cooper's paintings revealed it to be of Scotch pine. This is the *Musician* (Fig. 7), subsequently presented to The New-York Historical Society. Not only the composition and signature, but also the costume of characteristic blue and scarlet, reveal it to be unquestionably by the same hand which painted the four other pictures previously discussed.

In the large, what are J. Cooper's distinctive characteristics? In colors he used red, pink, browns, russet, as well as a distinctive and memorable shade of soft blue. Literal details, rather than imaginative composition, absorbed Cooper's attention. Note the minute rendering of breach mechanisms in the fowling pieces as well as the attributes of Diana (the jeweled crescent, falcon, and spear) in Figures 1 through 4; consider the precise spacing of the jewels on the costumes and even the similarities of the devices at the bosoms, but especially the serpentine effect at the edge of the lace at the bosoms of the ladies in Figures 3 and 5; and finally, the English *Diana* (Fig. 3) wears a costume almost identical with that of the Pingree House lady reproduced by Miss Cowdrey. But in no case does Cooper depict human knuckles with accuracy, despite his passion for details. This is also true of *Margaret Patton* (Fig. 8) to be discussed later. In initialing and signing his paintings his "J" might be read as an "I" and, because the flourish at the top of the letter "C" is so pronounced, his "C" looks almost like a manuscript capital "E".

Cooper had his compositions ready to hand in the numerous mezzotints, particularly those published by Edward Cooper (ca. 1660-ca. 1725),⁸ which

were a *lingua Franca* of artistic composition in the eighteenth century. It is well known that Copley borrowed a portrait composition (even to the lap dog) from a print after Reynolds, but it is not nearly so well known that Reynolds borrowed this composition of the lady-with-the-lap-dog from an earlier print after Sir Godfrey Kneller (1645-1723). It was prints after Kneller, the prolific and vastly influential Court painter, which dominated Cooper's painting. But, being neither a Copley nor a Reynolds, Cooper borrowed almost figure for figure and composition for composition from Kneller.

What does the greatest of all European art dictionaries, Thieme-Becker's monumental thirty-seven volume *Allgemeines Lexicon*,⁹ tell us regarding Edward and John Cooper? Edward Cooper is characterized as a London art dealer and print publisher who died before 1725. His portrait, after J. Vandevaart, was engraved by Peter Pelham. He was the father of J (John) Cooper. The indefatigable J. C. Smith lists more than 200 mezzotint prints published by Cooper, whom he characterizes as London's foremost print seller of that period.¹⁰ George Vertue, in his inventory of the sale of Edward Cooper's effects, lists various paintings owned by the publisher, such as Holbein's *Henry VIII*, but does not allude to Cooper's plates.⁸

Thieme-Becker characterizes J (John) Cooper as an eighteenth century English mezzotint engraver, painter and publisher who was probably the son of Edward Cooper. John Cooper's portrait as a child (published by E. Cooper and painted by Kerseboom) was engraved by W. Faithorne, Jr. Several portraits published by Cooper are mentioned as well as a print after a portrait painted by J. Cooper.¹¹ These will be dealt with in more detail subsequently. In the main, Thieme-Becker's remarks are based on a chain of reasoning published by J. C. Smith as early as 1878.¹⁰ If he was Edward's son, J. Cooper had prints galore from which to paint to his heart's content and the elder man knew how to sell the paintings. It is striking that every personage who can be identified in J. Cooper's oil paintings is primarily of the age of Edward Cooper the print seller. William and Mary, Queen Anne and Prince George, Marlborough, or even Charles VI of the Holy Roman Empire, belong particularly to an age which had ended before J. Cooper reached maturity.

A mediocre, pot-boiling, journalistic print of Margaret (Gibson) Patton (ca. 1601-1739), taken at the work house in Westminster in 1737 when the sitter was 136 years old, is inscribed *I. Cooper ad vivum Pinxit et fecit* (Fig. 8). When Mrs. Patton died, two years later, the date was changed to 1739 and the age to 138, but the artist's "by-line" was not altered. Even though we know

the portrait only through the mezzotint, the quality of the painting (its excessive literality and almost obsessive concern with details, as well as the unnatural knuckles) is by no means inconsistent with the paintings by J. Cooper which we have so far considered.

Whether J. Cooper continued in business for a time after Edward's death, using the elder man's prints and plates, we do not know. But we do know of a small number of prints published (*excudit*) by J. Cooper, probably between 1725 and 1730. A mezzotint portrait of *Peter Lord King* (1669-1734) is dated 1726 and inscribed *J. Cooper Excudit*. Another print bearing the same inscription is after Kneller's portrait of *Sir Robert Walpole* (1676-1745), originally published by E. Cooper. This plate has been reworked to show the emblems of office held by Walpole about 1727. Two prints, one of *Francis Bacon* (1561-1626) and one of *James II* (1633-1701) after Kneller, are inscribed *Sold by J. Cooper in James Street Covent Garden*. A print of *Sir Edward Coke* (1594-1634) is inscribed *J. Cooper exc.*¹⁰

Cooper's most ambitious print publishing venture was *The Beauties of Hampton Court* after Kneller. It consisted of twelve engravings by J. Faber, Jr. of the *Beauties* plus an ornate jacket bearing Kneller's portrait and characterizing him as "late" painter to the King. Thus, publication was made after the artist's death in 1723. This jacket is inscribed *Sold by J. Cooper in the Great Piazza Covent Garden*.¹²

Kent's London Directory for 1754 contains an entry for "Cooper, John, Stationer, Bishopsgate Street." "This well may be your man," remarks F. C. Francis, Keeper, Department of Printed Books, British Museum.¹³

So ends the record, but does it lend itself to a logical chronology of one man's life? Let us see.

John Cooper was born, presumably at London, perhaps about 1695, but probably no later than 1700. This estimate is based on John Cooper's print portrait after Kerseboom, who died in 1708. He would have been a lad or very young man when he painted the portraits, the landscape and allegorical pieces. The dates, 1714 to 1718, for the only dated paintings known to us, are entirely consistent with this hypothesis. About a year after his father's death and perhaps for some years later, J. Cooper published some prints with a London address. As noted, one print is dated 1726 and another (*Walpole*) was probably issued about 1727. J. Cooper is heard from again in 1737 and 1739. Presumably he was resident in London when he painted *Mrs. Patton* at Westminster in the former year. He seems to have been a London stationer in 1754.

We have found that J. Cooper of England, who was painting in 1714, is identical with the J. Cooper whose paintings are found in America. But we found no evidence either that Cooper or his paintings was in Colonial America.

Further, I was unable to find record of any J. Cooper, other than John the son of Edward Cooper, who might be the J. Cooper who was working in 1714. Other recorded J. Coopers either do not fit into the chronology or, like John Cooper who painted *Philip Hayes*,¹¹ can be readily eliminated on grounds of style. But, as we have seen, both the hypothetical chronology and the style point to J. Cooper as having been the son of Edward.

Finally, "Who was J. Cooper"? Until positive evidence is forthcoming, we cannot regard him as an early New England portrait painter. Available evidence indicates that in all likelihood the author of the Cooper paintings in America was John Cooper (b. ca. 1695-living 1754?) who was working in London as long as we have record of him. This seems to be the most tenable working hypothesis until or unless new data is brought to light.

The broadest question raised by this study is: "How much of what we have traditionally accepted as authentic Americana is, in fact, of European origin"?

ACKNOWLEDGEMENTS

Figures 1 and 2 are reproduced through the courtesy of the owner, Mr. Henry N. Flynt, and of Miss Bartlett Cowdrey. Figures 3, 4, 7 and 8 are reproduced by courtesy of The New-York Historical Society, which also supplied me, on loan for study, all the J. Cooper mezzotints except the *Beauties*. A much more abundantly documented account of J. Cooper and related correspondence has been presented by me to the Archives of American Art, where it will be available for qualified students. Figures 5 and 6 are reproduced by courtesy of the Yale University Art Gallery. Through Mrs. Haven Parker of the Museum of Fine Arts in Boston I learned of the English Coopers. Miss Cowdrey has lent me her entire J. Cooper collection. To each of the owners and to Messrs. Charles D. Childs, John Kenneth Bayard and Robert B. Campbell I am particularly grateful. As indicated in the references, I am grateful to my correspondents, one and all, especially The New-York Historical Society.

REFERENCES

- ¹ Bartlett Cowdrey, "J. Cooper—An Early New England Portrait Painter," *Panorama*, I (Nov., 1945), 2-7. She reproduces our Figs. 1 and 2, *Queen Anne* and *Prince George* at Yale, a *Gentleman* (inscribed "J.C.1710") and *Lady* (inscribed "J. Cooper, 1714"), both at Pingree House, and the Connecticut Historical Society's *Lady with Cornucopia*. Miss Cowdrey knew of nos. 9 and 10 in our checklist.
- ² Letter, Madeira Galleries to author, June 4, 1952, when the two paintings were in possession of the Galleries in Madeira. The subsequent history of the pictures is unknown.
- ³ Griffin, *Writings on American History* (1906-1940); *Art Index* (1928-1945); Smith's and Mallett's *Indexes*; Fielding's *Dictionary*; Dunlap's *History of the Rise and Progress of the Arts of Design in America* (eds. of 1834 and 1918).
- ⁴ For a detailed listing see *A Check List of American Eighteenth Century Newspapers in the Library of Congress* (Washington, 1936).
- ⁵ Letter, John Marshall Phillips to author, Oct. 24, 1952.
- ⁶ Letter, Professor Theodore Sizer to author, Oct. 29, 1954.
- ⁷ *Art Prices Current* I-IX (1907/08-1915/16) and New Series, I-XXVI (1921/22-1947—).
- ⁸ E. Cooper's birth is estimated from the dates of his prints and his appearance in the portrait dated about 1724. His date of death is estimated from the date of the sale of his effects, recorded in George Vertue's *Notes* (1930), I, 155.
- ⁹ Vol. 7 (1912) gives a very brief but the only reliable account I have found of E. Cooper. Nagler's *Kunstler Lexicon* (1904), Benezit's *Dictionnaire* (1911), and Bryan's *Dictionary* (eds. of 1903 and 1925) not only are inaccurate in details but hopelessly confuse John with Edward Cooper.
- ¹⁰ John Chaloner Smith, *British Mezzotint Portraits* (London, 1878-1883). Four parts in five volumes.
- ¹¹ Thieme-Becker suggests that the John Cooper who painted the portrait of *Philip Hayes* (1738-1797) in 1758 and the one catalogued by Mrs. R. L. Poole in her *Catalogue of Portraits at Oxford*, I (1912), p. 163, no. 397, might be identical with our J. Cooper. But an excellent photograph of the Hayes portrait shows conclusively that it was not painted by our J. Cooper.
- ¹² Smith's appendix, p. 309, mentions the inscription on the *Beauties*. It is clearly visible on the jacket as reproduced by Lord Michael Morris (baron) Killinan in his *Sir Godfrey Kneller and His Times, 1646-1723*, New York and London, 1948.
- ¹³ Letter, F. C. Francis to George A. Schwegmann, Jr., May 13, 1952.

CHECKLIST

(Oil paintings by or ascribed to J. Cooper)

- ¹ *Gentleman with fowling piece and dead fowl* (Fig. 2). 30" x 25". Initialed "J.C. 1717". Colors: browns and reds. Owner: Henry N. Flynt, New York City. # (indicates reproduced by Miss Cowdrey in *Panorama*, I [1945]).
- ² *Lady as Diana*, initialed "J.C. 1718" (Fig. 1). Dimensions, colors, ownership, same as above. #
- ³ *Queen Anne of England* (1665-1714) (Fig. 5). Owner: Yale University. Provenance: Unknown. #
- ⁴ *George, Prince of Denmark* (d. 1708) (Fig. 6). Consort of above. Same dimensions, ownership and history. #
- ⁵ *Gentleman with plumed helmet*. 14" x 12". Initialed "J.C. 1716." Presented to Essex Institute in 1874 by Mrs. M. C. Robinson. At Pingree House, Salem, Mass. #
- ⁶ *Lady with Jewels*. Signed "J. Cooper 1714." Size, provenance, and ownership same as No. 5. #
- ⁷ *Lady with Cornucopia*. 30" x 25". Owner: Connecticut Historical Society. Source unknown. #
- ⁸ *Gentleman in Armor* (Marlborough?). Owner: Connecticut Historical Society. Source unknown.
- ⁹ *Ceres with attendant page*. Owner: Lyman Allyn Museum, New London, Conn. Repro: Flexner, *First Flowers of Our Wilderness; Antiques*, LI (Feb., 1947), 111.
- ¹⁰ *Young Man with lamb, garland and staff*. Owner: Worcester (Mass.) Historical Society.
- ¹¹ *Princess Anne* (1665-1714). Inside oval 22½" x 28". Appears to be the reverse of No. 3 but without crown, etc. Companion of No. 12. Colors: red, blue and pink. Loaned by William P. Dudley of Exeter, N. H. in 1919 and given to the Society in 1922.
- ¹² *Gentleman in Armor* (George of Denmark?). Inside oval 23" x 28". Companion of No. 11. Colors: brown, red, light blue.
- ¹³ *Queen Anne* (1665-1714). Companion of No. 14. Privately owned.
- ¹⁴ *Prince George* (d. 1708). Companion of No. 13. Privately owned.
- ¹⁵ *Huntsman with attendant and dog* (Fig. 4). H. 29". Companion of No. 16. Colors: brown and red. Sold for a private person in Berkshire, England, by Christie, Manson and Woods for 16 guineas the pair to the Madeira Galleries on June 2, 1950. Present location unknown.
- ¹⁶ *Lady as Diana* (Fig. 3). Same size and history as No. 15. Inscribed "J. Cooper, 1714." Note the similarities between Nos. 1 and 2, and Nos. 15 and 16.
- ¹⁷ *Gentleman with violin and bow* (Fig. 7). 14¾" x 10¾". This portrait was bought as an English importation in a Maine antique shop by a New Yorker who disposed of it at auction Feb. 6-7, 1948, at the Parke-Bernet Galleries for \$200.00. It is signed "J. Cooper." The coat is blue and red. The painting was purchased by William Kelleher, 544 Westview Avenue, Cliffside Park, N. J. The late W. P. Belknap, Jr. acquired the painting from him and presented it to The New-York Historical Society in 1948.
- ¹⁸ *Queen Mary II* (1662-1694). Companion of No. 18. Given 1951 by Mrs. Katherine P. Murphy to the New-York Historical Society. Repro: Society's *Quarterly*, XXXV (April, 1951), 158.
- ¹⁹ *King William III* (1650-1702). Companion of No. 17. Same ownership, history and reproduction.
- ²⁰ Unidentified mother with children. Gift of Mrs. Katherine P. Murphy to The New-York Historical Society, 1951. Repro: *Ibid.*, p. 161.
- ²¹ *Man in Armor*. Oval, 13" x 16". Owned: Robert B. Campbell (dealer), Boston, in 1952.
- ²² *Charles VI* (1685-1740), Holy Roman Emperor (1711-1740). Colors: brown, red and blue in varying shades. Owner: Mr. and Mrs. James O. Keene, Birmingham, Michigan.
- ²³ Unidentified woman. 32" x 27½". Blue dress with red drapery, holding flowers in both hands. Light hair, blue eyes. Source: a Manchester, Mass. family. Owner: Mrs. Nina Fletcher Little, Brookline, Mass. Cooper-type frame.
- ²⁴ *Landscape*. Man playing flute in foreground, two women and child's head. 20½" x 26". Source: Gerrish family of Kittery, Maine. Cooper-type frame. Owner: Mrs. Nina Fletcher Little, Brookline, Mass.
- ²⁵ *Margaret Patton* (ca. 1601-1739) (Fig. 8). Painted from life and engraved by J. Cooper in 1737. Known only through the mezzotint reproduced as Fig. 8 in text.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JULY-SEPTEMBER, 1954

ANCIENT ART

ASSYRIAN (Nimrud)

Fighting Bull. VIII-VII century B.C. Ivory, H. appr. 1½"; L. 2⅞". The Metropolitan Museum of Art, New York (illustrated).

EGYPTIAN

Mummy Covering with bust of woman in Hellenistic style. First century A.D. Painted on linen, H. 0.90 m. Museum of Fine Arts, Boston.

GREEK

Bull. VI century B.C. Bronze, H. 21⅛"; L. 3½". William Rockhill Nelson Gallery of Art, Kansas City.

Kylix (Kleinmeister type). Pottery, H. 11". Fogg Art Museum, Harvard University.

SARMATIAN

Bear. First century B.C. Probably Iranian find. Gold, 1⅜". Walters Art Gallery, Baltimore (illustrated).

MEDIEVAL ART

DRAWINGS

GERMAN

Knights and Lady (designs for illuminated initials). Ca. 1300-1350. Pen and ink, brush and tempera on parchment. Knight: H. 5⅜"; W. 2⅜". Lady: H. 5"; W. 1¾". Fogg Art Museum, Harvard University, Meta and Paul J. Sachs Collection.

SCULPTURE

ENGLISH

Adoration of the Magi. School of Nottingham(?), XIV century. Alabaster relief, H. 15⅞"; W. 10". Fogg Art Museum, Harvard University.

FRENCH

Madonna and Child. XIII century. Limestone, H. 46". Denver Art Museum (illustrated).

St. Roch. XV century. Wood, H. 47½". Denver Art Museum.

DECORATIVE ARTS

BYZANTINE

Ikon Mantle. South Russia or Constantinople area, XIV century. Repoussé, engraved, filigreed silver, H. 31"; W. 20". Denver Art Museum (illustrated).

RENAISSANCE TO MODERN TIMES

PAINTING

(Unless otherwise stated, all paintings listed are oil on canvas)

AMERICAN

Bierstadt, Albert, *Yosemite Falls*. H. 36"; W. 26⅞". Worcester Art Museum (illustrated).

Brenner, Carl, *Beech Trees*. 19th century. Allen R. Hite Art Institute, University of Louisville.
Cole, Thomas, *Dream of Arcadia*. Ca. 1840. H. 38¾"; W. 63". Denver Art Museum.

Rogers, Nathaniel, *Benjamin Silliman*. 1818. Miniature on ivory, oval, 3½" x 3". Yale University Art Gallery.

Stuart, Gilbert, *Portrait of an Alderman*. Ca. 1790. H. 36"; W. 28". Formerly in the collection of Eastman Johnson, N.A., Philadelphia. Charles and Emma Frye Art Museum, Seattle.

Twachtman, John H., *Lilacs in Winter*. H. 30"; W. 30". Toledo Museum of Art.

Waldo, Samuel L., *Portrait of Asber B. Durand*. Oil on panel, H. 30"; W. 25". Toledo Museum of Art.

ENGLISH

Smart, John, *Self-Portrait*. Miniature on ivory, watercolor, H. 1 $\frac{5}{8}$ " ; W. 1 $\frac{3}{16}$ ". Museum of Fine Arts, Boston.

Turner, Joseph M. W., *Simplon Pass*. Watercolor, H. 21" ; W. 28". Fogg Art Museum, Harvard University.

FLEMISH

Anonymous, *The Virgin and Child in an Apse*. 15th century. Oil on panel, H. 19 $\frac{3}{8}$ " ; W. 14". Toledo Museum of Art.

Master of the Morrison Triptych, active ca. 1500-1510, *The Morrison Triptych*. Oil on panel, H. 54 $\frac{1}{2}$ " ; W. 43 $\frac{1}{2}$ ". Toledo Museum of Art.

FRENCH

Cézanne, Paul, *L'Estaque*. Ca. 1884. Museum of Modern Art, New York.

Daumier, Honoré, *The Drinkers*. Oil on wood, H. 14 $\frac{1}{2}$ " ; W. 11 $\frac{1}{8}$ ". The Metropolitan Museum of Art, New York (illustrated).

David, Jacques Louis, *Diane de la Vaupalière, Comtesse de Langeron*. H. 50 $\frac{3}{8}$ " ; W. 37 $\frac{3}{4}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

Gauguin, Paul, *Brittany Landscape*. H. 28 $\frac{7}{8}$ " ; W. 36 $\frac{1}{4}$ ". The Metropolitan Museum of Art, New York.

Renoir, Pierre-Auguste, *The Vintagers*. H. 21 $\frac{1}{8}$ " ; W. 25 $\frac{1}{2}$ ". National Gallery of Art, Washington, D. C. (illustrated).

Vaudechamp, Jean-Joseph, *Portrait of a Creole Lady*. 1832. H. 32" ; W. 26". Isaac Delgado Art Museum, New Orleans (illustrated).

GERMAN

Altdorfer (circle of), *Four Female Saints*. Ca. 1500. Tempera on panel, H. 1.065 m ; W. 1.08 m. The Art Museum, Princeton University.

ITALIAN

Allori, Alessandro, *The Virgin and Child with the Infant St. John, Sts. Elizabeth and Catherine*. Oil on panel. Allen R. Hite Art Institute, University of Louisville.

Anonymous 16th century Mannerist (Vasari?), *Portrait of Alessandro de' Medici*. Tempera on panel, H. 0.645 m ; W. 0.505 m. The Art Museum, Princeton University.

Giordano, Luca, *The Well of Bethesda*. H. 23 $\frac{1}{2}$ " ; W. 57 $\frac{1}{2}$ ". sight. Fogg Art Museum, Harvard University (illustrated).

Giovanni, Benevenuto di, *Nativity*. Tempera on panel, H. 80" ; W. 62 $\frac{1}{2}$ ". J. Paul Getty Museum, Malibu, California (illustrated).

Ricci, Marco, *Scene in Rome*. Gouache, H. 12 $\frac{1}{8}$ " ; W. 17 $\frac{1}{2}$ ". Honolulu Academy of Arts (illustrated).

Tintoretto, Jacopo, *Allegory of Vanity*. Ca. 1560. H. 42 $\frac{1}{2}$ " ; W. 57 $\frac{1}{2}$ " (illustrated). *Toilette of Venus*. Ca. 1580. H. 50 $\frac{1}{2}$ " ; W. 50". J. Paul Getty Museum, Malibu, California (illustrated).

Veronese, Paolo, *Portrait of a Youth*. H. 20 $\frac{1}{4}$ " ; W. 15 $\frac{3}{4}$ ". J. Paul Getty Museum, Malibu, California (illustrated).

SPANISH

Goya, Francisco José de, *Unfinished Portrait of Marquis de Caballero*. H. 31" ; W. 39 $\frac{1}{4}$ ". The Museum of Fine Arts of Houston (illustrated).

Greco, El, *St. Catherine*. H. 22 $\frac{1}{2}$ " ; W. 18 $\frac{3}{4}$ ". The Metropolitan Museum of Art, New York (illustrated).

Zurbarán, Francisco de, *Franciscan Monk*. Santa Barbara Museum of Art.

DRAWINGS

DUTCH

Berchem, Nicolaes, *Landscape*. Pencil and wash, H. 253 mm. ; W. 374 mm. Allen Memorial Art Museum, Oberlin College (illustrated).

Ostade, Isaac van, *The Mountebank*. Ink and wash. Allen R. Hite Art Institute, University of Louisville.

FLEMISH

Dyck, Anthony van, *A Suit of Armor*. Brush in india ink with white, yellow and green body-color over black chalk on pale brown paper. H. 14 $\frac{3}{4}$ " ; W. 9 $\frac{7}{8}$ ". Fogg Art Museum, Harvard University.

Rubens, Peter Paul, *Sketch for "The Mystic Marriage of St. Catherine"*. Pen and ink, H. 158 mm. ; W. 217 mm. Allen Memorial Art Museum, Oberlin College.

FRENCH

Daumier, Honoré, *Sixteen sketches*. The Art Museum, Princeton University.

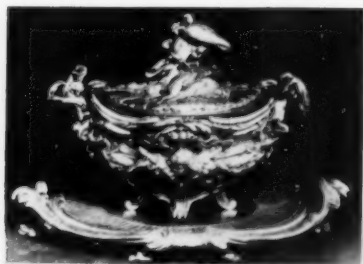
Poussin, Nicolas, *Study for "The Triumph of Bacchus"*. Pen and bistre on paper, H. 6 $\frac{1}{4}$ " ; W. 9". William Rockhill Nelson Gallery of Art, Kansas City (illustrated).



TOP: 1. *Gold Bear*. Sarmatian, first century B.C. Walters Art Gallery, Baltimore. 2. *College Cup*. English, ca. 1500. Museum of Fine Arts, Boston. 3. *Fighting Ball*. Assyrian, VIII-VII century B.C. The Metropolitan Museum of Art, New York.

CENTER: 1. *Madonna and Child*. French, 13th century. Denver Art Museum. 2. BENEVENUTO DI GIOVANNI, *Nativity*. The J. Paul Getty Museum, Malibu, California. 3. *Madonna and Child* (same as no. 1, center).

BOTTOM: 1. *Jeweled silver repoussé Ikon Mantle*. Byzantine, XIV century. Denver Art Museum. 2. ADAM VAN VIANEN, *The Feast of the Gods*. Bronze Plate. Walters Art Gallery, Baltimore.



TOP: 1. JACOPO TINTORETTO, *The Toilette of Venus*. The J. Paul Getty Museum, Malibu, California. 2. PAOLO VERONESE, *Portrait of a Youth*. The J. Paul Getty Museum, Malibu, California. 3. JACOPO TINTORETTO, *Allegory of Vanity*. The J. Paul Getty Museum, Malibu, California.

CENTER: 1. NICOLAES BERCHM, *Landscape*. Allen Memorial Art Museum, Oberlin College. 2. PIER LEONE GHEZZI, *Study for a Title Page*. Fogg Art Museum, Harvard University, Meta and Paul J. Sachs Collection. 3. NICOLAS POUSSIN, *Study for "The Triumph of Bacchus"*. William Rockhill Nelson Gallery of Art, Kansas City.

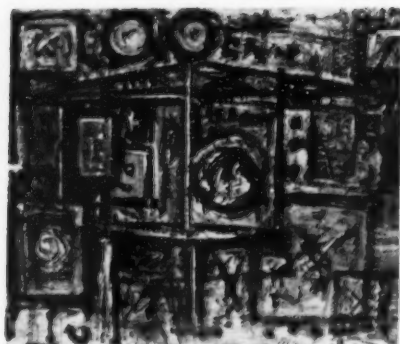
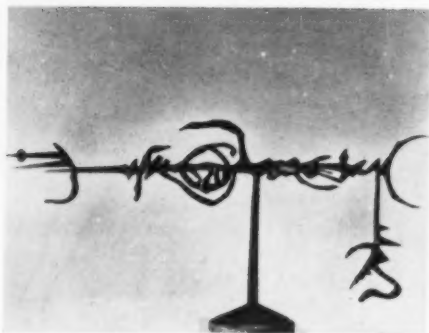
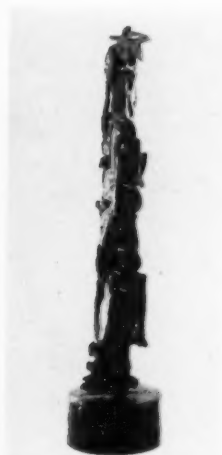
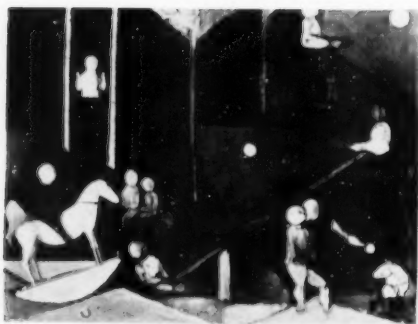
BOTTOM: 1. *Tureen with Cover and Tray*. French, F. T. Germain, 1759. Philadelphia Museum of Art. 2. *The Lost Piece; Charity*. English, Ralph Wood, ca. 1750-1760. William Rockhill Nelson Gallery of Art, Kansas City. 3. *Andirons*. Louis XVI Style. Philadelphia Museum of Art.



TOP: 1. JEAN-JOSEPH VAUDECHAMP, *Portrait of a Creole Lady*. Isaac Delgado Art Museum, New Orleans. 2. EL GRECO, *St. Catherine*. The Metropolitan Museum of Art, New York. 3. FRANCISCO JOSÉ DE GOYA, *Marquis de Caballero*. Museum of Fine Arts of Houston.

CENTER: 1. MARCO RICCI, *Scene in Rome*. Honolulu Academy of Arts. 2. LUCA GIORDANO, *The Well of Bethesda*. Fogg Art Museum, Harvard University.

BOTTOM: 1. HONORÉ DAUMIER, *The Drinklers*. The Metropolitan Museum of Art, New York. 2. *Terre de Pipe Group: Le Sabot Cassé*. Lunéville, 18th century. The Detroit Institute of Arts. 3. ALBERT BIERSTADT, *Yosemite Falls*. Worcester Art Museum.



TOP: 1. PIERRE-AUGUSTE RENOIR, *The Vintagers*. National Gallery of Art, Washington, D. C. 2. LEONARDO CREMONINI, *Seesaw*. Carnegie Institute, Pittsburgh.

CENTER: 1. *Nude Figure of a Man*, Easter Island, ca. 1850, Isaac Delgado Art Museum, New Orleans. 2. *Mask*. Bushongo, Belgian Congo. The Baltimore Museum of Art, The Wurtzburger Collection. 3. MIRKO (BASALDELLA), *Trofeo*. Smith College Museum of Art.

BOTTOM: 1. DAVID SMITH, *Question and Answer*. Carnegie Institute, Pittsburgh. 2. PHILIP MARTIN, *The House of Symbols*. The Detroit Institute of Arts.

GERMAN

- Menzel, Adolf von, *Portrait of an Old Man*. 1893. Pencil on white paper, H. 8"; W. 5", sight. Fogg Art Museum, Harvard University.

ITALIAN

- Cambiaso, Luca, *Ecce Homo*. Bistre, brown ink line, white accents, on green paper, H. 15"; W. 11". Seattle Art Museum.
- Cavedone, Jacopo, *Figure study (St. Peter Denying Christ?)*. Pencil and crayon. Allen R. Hite Art Institute, University of Louisville.
- Ghezzi, Pier Leone, *Study for a Title Page*. Brown ink on buff paper, H. 11 $\frac{3}{8}$ "; W. 7". Fogg Art Museum, Harvard University, Meta and Paul J. Sachs Collection (illustrated).
- Guercino, *Joseph and Potiphar's Wife*. Sepia, H. 7 $\frac{3}{4}$ "; W. 10 $\frac{3}{8}$ ". Honolulu Academy of Arts.
- Tintoretto, Jacopo, *Drawing after Michelangelo's "Day"*. Black and white chalk on blue paper, H. 13 $\frac{13}{16}$ "; W. 19 $\frac{13}{16}$ ". The Metropolitan Museum of Art, New York.

PRINTS

GERMAN

- Resch, Wolfgang, *Portrait of Ulrich of Wurtemberg*. Hand colored woodcut. Museum of Fine Arts, Boston.

SPANISH

- Goya, Francisco José de, *Seven plates from 1799 edition of "Los Caprichos"*. Aquatint and etching. Worcester Art Museum.

SCULPTURE

EASTER ISLAND

- Anonymous, *Nude Figure of a Man*. Ca. 1850. Dark wood, H. 41 $\frac{1}{4}$ ". Isaac Delgado Art Museum, New Orleans (illustrated).

ENGLISH

- Anonymous, *Christ's Charge to Peter*. 17th century. Alabaster plaque, H. 4 $\frac{3}{4}$ "; W. 3 $\frac{5}{8}$ ". Wadsworth Atheneum, Hartford.

FLEMISH

- Anonymous, *St. Blaise*. 15th century. Alabaster, H. 34 $\frac{3}{4}$ ". Seattle Art Museum.

FRENCH

- Rodin, Auguste, *Danaïd*. Marble, H. 0.23 m. The Art Museum, Princeton University.

DECORATIVE ARTS

CERAMICS

- Charity*, H. 7 $\frac{3}{4}$ "; *The Lost Piece*, H. 8"; *Van Tromp*, H. 10 $\frac{1}{2}$ ". English, Ralph Wood, ca. 1750-1760. Pottery figures. William Rockhill Nelson Gallery of Art, Kansas City (illustrated).
- Group of Terre de Pipe Figures*. French (Lunéville and Niderviller), 18th century. H. 8 $\frac{3}{8}$ "; H. 7 $\frac{3}{8}$ "; H. 7 $\frac{3}{8}$ ". The Detroit Institute of Arts (one illustrated).

FURNITURE

- Long Case 8-Day Striking Clock*. English, John Tetlow, ca. 1715. Tortoise shell lacquerwork case, brass dial, H. 85"; Dial 12" x 12". Royal Ontario Museum of Archaeology, Toronto.
- Stand*. English, mid-18th century. Carved and gilded. *Girandoles* (pair). English, Thomas Johnson, ca. 1755. Carved mahogany. *Tabourets* (pair). Italian, 16th century. *Tabourets* (four). French, Louis XIV period. Carved and gilded. Philadelphia Museum of Art.
- Group of 137 18th and 19th century objects* from a collection of Pennsylvania Dutch Folk Art. Philadelphia Museum of Art.
- Small Room*. Italian, ca. 1750. 17 wooden panels lacquered in red and gold with Chinoiserie scenes. From villa in Gerbido of Marchese Vacchetto. William Rockhill Nelson Gallery of Art, Kansas City.

METAL WORK

- Andirons* (pair). French, Louis XVI style. Ormolu. (illustrated). *Tureen with Cover and Tray*. French, F. T. Germain, 1759. Silver-gilt. Philadelphia Museum of Art (illustrated).
- Bénitier and Aspergill*. French Canadian, Laurent Amiot, early 19th century. Silver, H. 7"; Diam. of rim: 5 $\frac{1}{2}$ ". Aspergill: L. 9 $\frac{5}{8}$ ". Royal Ontario Museum of Archaeology, Toronto.
- College Cup*. English, ca. 1500. Silver. Museum of Fine Arts, Boston (illustrated).
- Feast of the Gods*. Dutch, Adam van Vianen. Bronze plate, 7 $\frac{3}{8}$ ". Walters Art Gallery, Baltimore (illustrated).
- Wedding Ring*. American, Samuel Tingley, 1776. Gold. Yale University Art Gallery.

CONTEMPORARY ART

PAINTING

AMERICAN

- Bishop, Isabel, *Snack Bar*. Oil on masonite, H. 13½"; W. 11½". The Columbus Gallery of Fine Arts.
- Davies, Arthur B., *Twilight Travelling*. 1910. H. 11"; W. 22". Whitney Museum of American Art, New York.
- Davis, Stuart, *Flora's Slip*. Ca. 1934. Gouache, H. 15½"; W. 19½". Vassar College Art Gallery.
- Hartley, Marsden, *Still-Life*. Pastel, H. 15"; W. 19". Charles and Emma Frye Art Museum, Seattle.
- Kuhn, Walt, *Trude*. Santa Barbara Museum of Art.
- Marin, John, *Movement-Downtown New York*. Watercolor, H. 7½"; W. 6½". The Baltimore Museum of Art.
- O'Keeffe, Georgia, *Black Place*. San Francisco Museum of Art.
- Pascin, Jules, *Tanzliedchen*. Ca. 1910. Ink and watercolor. Museum of Modern Art, New York.
- Stamos, Theodoros, *Impulse of Remembrance*. 1947. H. 24"; W. 33½". Vassar College Art Gallery.
- Sterne, Maurice, *After the Rain*. 1948. Museum of Modern Art, New York.
- Still, Clyfford, *Painting*. 1951. Museum of Modern Art, New York.

ENGLISH

- Martin, Philip, *The House of Symbols*. 1952. Oil on paper applied to canvas, H. 40"; W. 46". The Detroit Institute of Arts (illustrated).
- Sickert, Walter R., *Rio de San Polo, Venice*. Ca. 1903. H. 24"; W. 19½". Toledo Museum of Art.

FRENCH

- Derain, André, *Paysage au Lac*. 1907-1910. H. 24"; W. 20". Isaac Delgado Art Museum, New Orleans.
- Dufy, Raoul, *Window at Nice*. 1927. Museum of Modern Art, New York.
- Léger, Fernand, *Study for a Ballet Costume*. Ca. 1922-1923. Watercolor. Museum of Modern Art, New York.

GERMAN

- Werner, Theodor, *Venice*. 1952. Museum of Modern Art, New York.
- Winter, Fritz, *Composition in Red and Blue*. Oil on burlap, H. 45¼"; W. 57½". Albright Art Gallery, Buffalo.

ITALIAN

- Cremonini, Leonardo, *Seesaw*. 1950. H. 53¼"; W. 68½". Carnegie Institute, Pittsburgh (illustrated).
- Marini, Marino, *Acrobats and Horse*. 1951. Gouache and ink on canvas. Albright Art Gallery, Buffalo.
- Morandi, Giorgio, *Still-Life*. H. 14"; W. 18¼". Smith College Museum of Art.

LITHUANIAN

- Soutine, Chaim, *Portrait of Maria Lani*. 1929. Museum of Modern Art, New York.

MEXICAN

- Tamayo, Rufino, *Fruit Vendors*. 1952. H. 59½"; W. 79½". Albright Art Gallery, Buffalo.

SPANISH

- Picasso, Pablo, *Corbeille de Fleurs et Pêches*. Yale University Art Gallery.

DRAWINGS

AMERICAN

- Shahn, Ben, *Home for Incurables*. Santa Barbara Museum of Art.
- Tchelitchew, Pavel, *Head of a Man*. 1944. Sepia ink and wash, H. 11"; W. 8". Vassar College Art Gallery.

AUSTRIAN

- Kokoschka, Oskar, *Portrait of a Lady*. 1916. Charcoal on white paper, H. 22¼"; W. 16¾", sight. Fogg Art Museum, Harvard University.

FRENCH

- Matisse, Henri, *La Robe Lamée*. Yale University Art Gallery.
- Idem*, *Portrait of a Man (F. Thomassin); Head of a Girl*. San Francisco Museum of Art.

ITALIAN

- Modigliani, Amedeo, *Head of a Girl*. Pencil, H. 12"; W. 16½". Vassar College Art Gallery.

SCULPTURE

AMERICAN

Lachaise, Gaston, *Head of a Woman*. 1923. Bronze, H. 13½". Whitney Museum of American Art, New York.

Smith, David, *Question and Answer*. Forged iron. Carnegie Institute, Pittsburgh (illustrated).

Sterne, Maurice, *The Bomb Thrower*. Bronze, H. 12". Whitney Museum of American Art, New York.

Idem, *Head of Senta*. 1919. Bronze, H. 15". Vassar College Art Gallery.

ENGLISH

Moore, Henry, *Thin Reclining Figure*. 1934. Bronze. San Francisco Museum of Art.

FRENCH

Braque, Georges, *Fish*. 1942. Bronze. San Francisco Museum of Art.

GERMAN

Marcks, Gerhard, *Freya*. 1950. Bronze. Museum of Modern Art, New York.

ITALIAN

Mirko (Basaldella), *Trofeo*. Ca. 1953. Bronze, H. 13¼". Smith College Museum of Art (illustrated).

SPANISH

Picasso, Pablo, *Nude*. Bronze. San Francisco Museum of Art.

NOTE:

The extensive Wurtzbarger Collection of African sculpture has been presented to The Baltimore Museum of Art. It is particularly rich in unusual Central African pieces and at the present time includes more than 150 objects. An important Bushongo Mask from this group is illustrated here.

ERRATUM: In Volume XVII, No. 4, of THE ART QUARTERLY, the second line of the *Addendum* on page 351 should read: "kindly informs me that he has located the portraits of Gerhard van Suchtelen the Elder, Abraham van Suchtelen, and Gerhard Gijsbert van Suchtelen...."

SOMMAIRE

UNE RÉSURRECTION DE RAPHAËL RETROUVÉE

par William E. Suida

Dans son essai M. Suida étudie une petite *Résurrection* de Raphaël, aujourd'hui l'un des joyaux de la collection du musée de São Paulo. L'auteur compare cette *Résurrection* aux tableaux du même sujet du Pérugin, et démontre l'originalité de Raphaël. En même temps il rapproche le tableau de São Paulo de deux dessins de l'Ashmolean Museum, à Oxford, qui firent partie de la collection du peintre Timoteo Viti; ce dernier, comme on le sait, posséda un grand nombre de dessins de son ami Raphaël, et les deux dessins d'Oxford ont été attribués au maître par la plupart des critiques. Le tableau de São Paulo, qui se trouvait auparavant dans une collection écossaise, est daté par M. Suida vers 1502-1503, lorsque Raphaël se trouvait encore à Pérouse.

UN PORTRAIT ITALIEN SCULPTÉ DE LA PÉRIODE DES HOHENSTAUFEN

par W. R. Valentiner

Le musée de Kansas City possède une statuette en marbre représentant un *Page*

Agenouillé supportant un chandelier, qui est une œuvre italienne du milieu du 13^e siècle. Son costume rappelle celui des serviteurs des Hohenstaufen. M. Valentiner rapproche de cette statuette une large statue récemment re-découverte qui se trouvait, presque invisible, sur la façade de la cathédrale de Bénévent. C'est cette statue que l'auteur étudie plus particulièrement. D'après M. Valentiner, elle peut représenter Manfred de Hohenstaufen et aurait donc été exécutée entre 1258 et 1266. La seconde partie de l'essai est consacrée à une étude de la sculpture de l'Italie méridionale à cette époque.

RUBENS' ET SAINT GEORGES ET LE DRAGON

par Per Bjurström

Il existe au musée de Stockholm un dessin portant le nom de Van Dyck qui, comme M. Julius S. Held l'a suggéré, est l'œuvre de plus d'un artiste, bien qu'il soit possible de le rapprocher du grand tableau d'autel exécuté par Rubens en 1628 pour l'Eglise de Saint-Augustin à Anvers. Au dos de ce dessin se trouvent d'ailleurs plusieurs esquisses rapides du groupes central de cette composition. L'auteur étudie longuement ce dessin, et le compare à une esquisse peinte du

musée de Caen, *Saint Georges et Saint Sébastien*, longtemps attribuée à Van Dyck, mais qui, d'après L. Burchard, est l'œuvre de Rubens. De plus le dessin de Stockholm comprend une série de figures, dessinées au crayon, qui se rapportent au *Saint Georges dans un Paysage* aujourd'hui dans les collections royales d'Angleterre, peint par Rubens en 1629-1630, lorsqu'il se trouvait en Angleterre. La seconde partie de l'article de M. Bjurström est consacrée à une étude approfondie de ce tableau. D'après l'auteur, c'est sans doute une allégorie de la Paix, avec Saint Georges (Charles 1er) qui, ayant vaincu le monstre de la guerre, permet à Cléodelinde (l'Angleterre) de recueillir les fruits de la paix.

UN "CRUCIFIX" ET UN "CHRIST AUX DOULEURS" DE LORENZO MONACO

par Marvin J. Eisenberg

Le *Crucifix* donné ici à Lorenzo Monaco par M. Eisenberg est peu connu, bien que ses qualités, comme le dit l'auteur, lui donnent une place particulière dans l'œuvre du peintre. Plus petit que les crucifix ordinaires de ce genre, il était probablement destiné aux processions. Très proche, par le style et l'expression de ce crucifix, est un fragment d'un *Christ aux Douleurs*, lui aussi peu connu, qui est conservé aux Ognissanti à Florence.

UNE OEUVRE INCONNUE DE LORENZO LOTTO

par Bertina Suida Manning

Mme. Manning publie ici pour la première fois un petit tableau de Lorenzo Lotto représentant Sainte Catherine

d'Alexandrie, conservé à la Galerie Doria Pamphili. Deux autres tableaux ayant le même sujet sont connus, l'un à la National Gallery de Washington, l'autre au musée Poldi Pezzoli à Milan. L'auteur suggère comme date possible de cette *Sainte Catherine* 1525-1527 environ.

DESSINS INÉDITS DE GUIDO RENI

par Raffaello Causa

Les dessins du Guide sont assez rares. Dans cet essai M. Causa non seulement publie un groupe de dessins inédits, mais étudie du point de vue stylistique l'œuvre dessinée du maître.

DEUX EXPOSITIONS RÉCENTES

Deux expositions de grande valeur ont eu lieu récemment aux États-Unis. L'une, étudiée par M. Hanfmann, était consacrée aux œuvres antiques des collections américaines. Très catholique, elle comprenait des œuvres mésopotamiennes, égyptiennes, grecques, etc., illustrées dans un catalogue très complet. Certaines de ces pièces, peu connues, sont passées en revue par l'auteur, professeur à l'Université Harvard, où eut lieu l'exposition.

L'autre exposition était l'exposition Monticelli, organisée à la galerie Rosenberg de New York. Commentée ici par M. Benisovich, elle a été en quelque sorte une re-découverte de Monticelli, car elle comprenait surtout des œuvres fort différentes de celles qu'on rencontre d'ordinaire aux États-Unis, plus fortes et plus originales, et soigneusement choisies.

DE L'ART AMÉRICAIN LES ARCHIVES

Dans le numéro précédent de l'*Art Quarterly* (Winter, 1954), nous avons mentionné brièvement cette organisation, qui a son siège au musée de Detroit, et dont le but est de réunir dans cette ville du Middle West, tous les documents, imprimés ou manuscrits, qui se rapportent à l'art américain. Nos lecteurs seront tenus au courant de ce projet dans chaque numéro de l'*Art Quarterly*. Un court rapport indique dans ce numéro les progrès accomplis, et donne

brièvement quelques-unes des acquisitions les plus importantes de ces derniers mois. En même temps qu'un rapport, chaque numéro comprendra un ou plusieurs articles se rapportant exclusivement à l'art, ancien ou moderne, des États-Unis. Dans ce numéro, M. Groce discute l'œuvre du peintre J. Cooper, qu'on a cru longtemps avoir résidé au début du 18^e siècle dans la Nouvelle-Angleterre. Dans son article, l'auteur démontre au contraire que Cooper (John Cooper?) était un peintre anglais qui, très probablement, n'a jamais visité les colonies.

RECENT IMPORTANT
ACQUISITIONS
OF AMERICAN COLLECTIONS



GIOVANNI BATTISTA TIEPOLO, *The Glorification of a Member of the Porto Family (sketch)* (H. 2 3/4"; W. 1 5/8")
Seattle Art Museum, Samuel H. Kress Collection



GIOVANNI BATTISTA TIEPOLO, *The Glorification of a Member of the Porto Family* (H. 16 1/8"; W. 9 1/2")
Seattle Art Museum, Samuel H. Kress Collection

"THE GLORIFICATION OF A MEMBER
OF THE PORTO FAMILY"
BY GIOVANNI BATTISTA TIEPOLO

From *European Paintings and Sculpture from the Samuel H. Kress
Collection*, Seattle Art Museum, 1954.

The Glorification of a Member of the Porto Family by Giovanni Battista Tiepolo, a fresco ceiling (now transferred to canvas) and the oil sketch for it, are among the group of European paintings and sculpture recently received by the Seattle Art Museum as a gift from the Samuel H. Kress Foundation. The painting was executed for the Palazzo Porto in Vicenza, along with six monochrome, *grisaille* paintings illustrating the historic deeds of the members of the Porto family from the eleventh to the seventeenth centuries.

In the sketch the elements of the composition are similar to those in the painting, but there is some difference in details. As might be expected, it is more free and spontaneous, while the finished masterpiece is more monumental, with a greater emphasis on the sense of space. This study, a work of Tiepolo's middle period, presumably soon after 1745, illustrates well his great ability at sketching, and though it solved the composition for the fresco, still required revision, probably at the request of the patron, to show the old gentleman in the glorified state finally attained.

In the finished ceiling, the composition and lighting have been improved to focus the attention of the beholder on the venerable member of the Porto family. Beside the honored figure is a lion, symbol of strength; below him a cherub holds a golden chain; Fame holds a crown of laurel over the honored one's head; Chronos with his scythe finds himself

powerless, and the demon of darkness is retreating far below. Appropriately Tiepolo has given all the elements a gayer mood. With his brilliant foreshortened figures he has attained a celestial effect that few artists have approached. Although it unavoidably lacks the obvious spontaneity of the sketch, it is a decorative Baroque masterpiece.

A MADONNA ENTHRONED: A TRIPTYCH
BY THE MASTER OF ST. CECILIA

From an article by E. P. Richardson in the *Detroit Institute of Arts
Bulletin*, vol. XXXIII, Nos. 3 and 4, 1953-54.

This thirteenth century triptych, gift of Mrs. Lillian Henkel Haass, is, in my belief, the best representative in America of one of the greatest moments in art. The Master of St. Cecilia (so-called from an altarpiece of the legend of that saint, preserved now in the Uffizi Gallery) was an assistant of Giotto in the execution of the huge fresco cycle of the *Life of St. Francis* in the upper church at Assisi, about 1296-1298. At least three (some authorities believe more) of the scenes which hang like great tapestries of blue and ivory, brown and yellow on the high walls of the upper church—as luminous as clouds, and, in their worn time-altered state, almost as elusive and imponderable—are generally credited to this nameless, gifted assistant.

There are good pictures on this continent from the later period of Giotto's workshop, in Florence, and of his many Florentine pupils. The Haass picture is probably twenty-five years earlier than any of these and represents not only an older generation but a phase of Giottoesque painting so different that

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THE MASTER OF ST. CECILIA, *The Madonna Embroned* (H. 29½"; W. 17¾")
The Detroit Institute of Arts

some modern critics would defy the tradition of seven centuries and deny that the *St. Francis* cycle was Giotto's at all.

The originality of the Detroit triptych lies in its extraordinary color. The Madonna and Child form a mass of dark blue-green and amethyst, entirely surrounded by a fiery red, burning against a black background. These colors—dark blue and green, blood red, black, with softer lights of buff or ivory—are repeated in the scenes of the wings, where the flame reds against the black are most dramatic. To the grandeur of Giotto's style, this unknown painter added a striking and highly personal element of color.

Dr. Richard Offner, who associates the Master of St. Cecilia with the miniaturist tradition in Florentine painting, finds the Haass triptych too monumental for his conception of the artist and attributes it to another artist, known only in this work; but he is alone in this opinion. The Haass triptych seems to me not only the greatest work of this artist outside Italy but a picture in which one feels the brusque touch of that austere, elevated, heroic spirit that is one's most lasting memory of Assisi.

A SIXTEENTH CENTURY PANEL PAINTING IN THE SPRINGFIELD MUSEUM OF FINE ARTS

From an article by Frederick B. Robinson in the *Springfield Museum of Fine Arts Bulletin*, December, 1954 and January, 1955.

Brilliant in color, jewel-like in technique, and bizarre as to costume, is the *Portrait of a Lady* by Francesco d'Ubertino, called Bacchiacca, recently acquired for the Springfield

Museum's James Philip Gray Collection. Although Vasari speaks of Bacchiacca as primarily a decorator who painted little figures, "which he executed to perfection with much patience," in this panel painting the scale of the figure is only somewhat less than life size. It is, however, a highly decorative picture, as the costume and coiffure through their lavish eccentricity make of the painting more than just a portrait. The delicacy of the flowers in the oddly shaped pitcher form a still-life grouping of still further attraction.

The colors used, their method of organization, and the mannered character of the whole painting, suggest strong influence from the sixteenth century French School of Fontainebleau. However, Bacchiacca was Florentine born and bred, studying with Perugino, according to Vasari, when that artist was in Florence in 1505-1506. Much of the interest of the artist in minute detail, such as the jewelry and turban ornamentation in the Museum's new portrait, may stem from the fact that the father of Bacchiacca, Urbertino di Bartolommeo, was a goldsmith.

The artist Andrea del Sarto was a close personal friend of Bacchiacca, influencing him greatly and assisting him. The stylistic influence of Del Sarto on Bacchiacca can be seen in the Museum's new acquisition. Yet, despite the strong influences of various of his contemporaries, Bacchiacca none the less had a very distinctive style and flair of his own. Always fanciful and imaginative, he refined the meticulous finish of his oil paintings to the translucence of gems, while the eccentric costumes and bizarre attitudes to be found in many of his works were "to tickle the jaded palate of his age."

The *Portrait of a Lady* was previously shown in this country in the exhibition "Pontormo to Greco" at the John Herron Art Museum in Indianapolis, February and March of 1954.

K N O E D L E R

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BACCHIACCA, *Portrait of a Lady* (H. 21½"; W. 18¾")
Springfield, Mass., Museum of Fine Arts

EIGHT EXAMPLES OF PREHISTORIC IRISH GOLD

From an article by Francis W. Robinson in *The Detroit Institute of Arts Bulletin*, vol. XXXVIII, Nos. 3 and 4, 1953-54.

A group of eight aesthetically enjoyable and historically important gold objects of great rarity in this country from the mysterious past of ancient Ireland has been acquired by The Detroit Institute of Arts for the Gallery of Prehistoric Art.

Shown here, upper left and right, are two lunulae or crescent-shaped neck ornaments: the wider one, measuring two and three-quarters inches at its widest part and eight and three-quarters inches from side to side, found near Middleton, County Cork, 1867, is a gift of the William H. Murphy Fund; the narrow lunula, measuring one and three-eighths inches at its widest part and seven and a half inches from side to side, was found near Ardara, County Donegal, 1842. For many years it was in the collection of Lord Londesborough. It was purchased with City Appropriation. From the same fund come the two penannular rings, sometimes called bracelets or fibulae (dress clasps), but possibly, being found in so many forms and weights, a medium of exchange or a form of wealth, illustrated lower left and right; the heavier one with bell-shaped terminals having a maximum diameter of three and three-eighths inches, and the lighter form with its slender curved shank and great expanding conical trumpet-like ends, measuring from tip to tip five and five-sixteenths inches, were both found at Athlone, County Westmeath, and were formerly in the Thomas Bateman Collection. These very characteristic Irish gold objects, dating from the Bronze Age,

have been found in great quantities in Ireland and nearby lands. So far, however, the finds have not determined to the satisfaction of all archaeologists and art historians the original use of these distinctive objects.

The delicate twisted-ribbon torque or necklace, shown in the lower center, was discovered in County Clare, the very county in which was found in 1854, a fabulous treasure of not less than one hundred and fifty prehistoric gold objects weighing more than one hundred and seventy-four ounces troy weight, now scattered, some objects being preserved in public museums and private collections and others having been melted down for the gold, the all-too-common fate of such metalwork found by chance. This is as alluring in its brilliance today as when it was made, between two and four thousand years ago. This torque, measuring five and a half inches in diameter, was formerly in the collections of W. Talbot Ready and Lord Kensington and was presented to The Detroit Institute of Arts by Mr. and Mrs. Lawrence A. Fleischman.

Three small pieces, each typical of ancient Irish goldsmithing, shown in the center of the illustration, have been acquired through the William H. Murphy Fund: an earring of twisted fluted shape, diameter one and one-quarter inches; a small penannular ring with striations on the curved shank and plain flat disc terminals, looking like a cuff-link form of the larger bracelets or clasps, having a maximum dimension of one and one-eighth inches, found in County Cork; and a penannular ring of iron sheathed with gold, perhaps a hair ornament (for the ancient Egyptians wore such broken rings in their hair) but traditionally termed "ring money" and so perhaps a smaller form of the larger open rings or bracelets.

These and many related gold objects, made by the early

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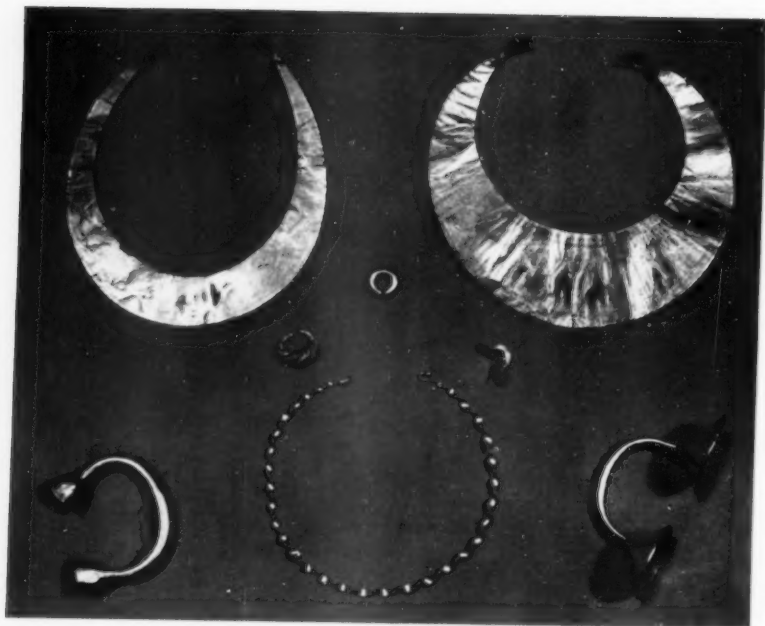
PAINTINGS FROM THE XIV TO THE XX CENTURY

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*Gold Ornaments, Irish, Bronze and Iron Age
The Detroit Institute of Arts*



*Celadon Dish, Yüan Dynasty (Diam. 14 1/4")
Los Angeles County Museum*

peoples of Ireland during the Bronze Age, which began about 2000-1800 B.C.; and the early Iron Age, down to about 200 B.C., have been found in large numbers in Ireland and to a lesser extent in Scotland, England and Wales, and upon the European Continent. This collection of eight pieces now in Detroit is the most important group of prehistoric Irish gold objects in this country.

of late Sung, Yüan, and early Ming celadons, it appears safe to assign a Yüan date to the Museum's newly acquired example. The latter is distinguished by a thick, heavy body—perhaps heavier than those celadons customarily assigned to the Sung Dynasty—and the unexcelled quality of the carved and molded design which displays a high degree of technical accomplishment.

A YÜAN DYNASTY CELADON DISH

From an article by Henry Trubner in the Los Angeles County Museum
Bulletin of the Art Division, Fall, 1954.

Through the generosity of Miss Bella Mabury, the Los Angeles County Museum has recently acquired a very important and unusually fine Chinese celadon dish. This large dish, which measures 14¼ inches in diameter, forms a significant addition to the Museum's growing collection of Far Eastern ceramics.

The dish has a hard gray porcellaneous stoneware body, characteristic of Chekiang celadon, covered with a thick, glossy glaze of sea-green color. The gray body is burnt red-dish-brown on the unglazed footrim. The design on the inside of the dish consists of a large central medallion in molded relief with a three-clawed dragon chasing a pearl, bordered by an incised foliage scroll. The exterior is decorated with a carved petal pattern.

A similar celadon dish is illustrated in the Eumorfopoulos Catalogue where it is described by Hobson as "probably Yüan Dynasty." Pending further clarification of the problem

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RECENT PUBLICATIONS IN THE FIELD OF ART

W. G. CONSTABLE, *The Painter's Workshop*. Oxford University Press, 1954. 148 pp., 38 illus.

Perhaps the greatest change in our perspective, from the last generation to the present one in art history, is our attention to the condition of a painting. In the early part of the century, it is true that the words "very well preserved" or "somewhat overpainted" were uttered: yet they seem to have carried little weight—to judge by pictures that were bought by the most discerning collectors and connoisseurs, but which no serious purchaser would look at today. We have learned a sense of condition and, though we argue over its meaning, and its proper rites, and are no doubt being absurd in our own turn about various things, there is a great gain.

Another way of putting this is to say that we have regained a perception of the artist as a craftsman, who manufactures

objects. That is the perception which is here translated, compactly, lucidly, and authoritatively, into print. After some wise words of introduction, its contents are: workshop organization and equipment; the physical structure of a painting; painting processes—wax, pastel, water color, fresco, tempera, the metals used in painting, and oil; preliminaries to making a painting; the restorer's contribution; and a list of other books for consultation and further reading.

Without deprecating the other really valuable books that have appeared in our time, it is to be doubted that any other book can serve as so useful an introduction to the subject for the beginner, or so useful a refresher course for the experienced. One can recommend it to the general reader without hesitation. It might even be instructive for some of us who have museum collections in our care: it was for the present reviewer.



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JAMES THOMAS FLEXNER, *The Light of Distant Skies*. New York, Harcourt, Brace & Co., 1954. 306 pp., 102 illus. \$10.00.

This second volume of Flexner's history of American painting covers the period from 1760 to 1835. To meet the criticism that *First Flowers of Our Wilderness* suffered from in attempting to speak to two audiences at once, the specialist and the general reader, he has simplified the structure of this book. The long, detailed chapters of notes that the specialist found so useful in the first are gone. But let no specialist think he cannot learn something from this volume, too: it is packed with information, derived both from extensive reading of contemporary documents and artists' letters, and from much looking at works of art.

The focus, however, is upon the story. It is Flexner's best, most easily flowing narrative. If one wants to recommend a book to the general public, as a readable and thorough introduction to the period, this is it. May it have a million readers.

His point of view is: that intensity of feeling and depth of direct personal experience are the sources of artistic excellence, rather than either borrowed academic skill on the one hand, or folksy naïveté on the other. He hates aesthetic affectations and considers them, then and now, the greatest single deterrent to art in the United States. On the other hand, he has no patience with those who confuse ineptitude with inspiration. To the critics who wish to judge the eighteenth century by standards of twentieth century taste for the stylized and subjective, he says bluntly, "The American [primitive] artists had evolved their primitive deviations without conscious intent, as a result of experimentation forced on them by ignorance." No intellectual conviction

lay behind the American vernacular style, only isolation and ignorance. Yet he distrusts also, as borrowed and therefore dangerous, the knowledge of European fashions acquired by West, Trumbull, Vanderlyn and Allston. As a result Gilbert Stuart emerges as the central figure of the period, for he is the one who best combines artistic skill with "terrible sincerity."

It is unjust, however, to simplify this book to such a bald skeleton. Its narrative flow, its vivid detail, its acute and often extraordinarily felicitous comment on pictures and painters, are what they are—the pleasure of the general reader, the thought-provoking challenge and pleasure of the specialist. They are what give Flexner a unique place in our historical writing and enable him, Janus-like, still to speak to two audiences at once, as he did in the previous volume.

JOHN GOLDSMITH PHILLIPS, *Early Florentine Designers and Engravers*. Cambridge, Mass., Harvard University Press, for The Metropolitan Museum of Art. 1955. 96 pp. text, 112 pp. illus. \$12.50.

This is a most engaging, useful and needed book. Far less expensive, of course, than A. M. Hind's monumental and rare seven-volume work on *Early Italian Engravings*, better produced than the *Nielli*, published in 1936 by the distinguished British Museum Keeper of Prints and Drawings, and more readily available in this country than André Blum's equally important *Niells du quatorcento* (1950), it incorporates and interprets the conclusions of these two scholars. But it does more than that. Using as a point of departure a splendid silver-gilt cross (owned by The Metropolitan Museum) decorated with a group of twenty plaques which

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was in all probability executed for the Poor Clares of Florence, Mr. Phillips gives us in a series of brilliant *aperçus* his own interpretation of a too little-known and little-studied aspect of Florentine art. Many of these are indeed extremely personal. Some are easily accepted: the close partnership of Maso Finiguerra and Pollaiuolo, with Maso as the latter's "impresario"; Maso's borrowings from Filippo Lippi; the identification of Baccio Baldini, "the Alinari of his day," as the engraver of the Metropolitan plaques; the re-attribution to Finiguerra (with Pollaiuolo as a "silent partner") of the design of several of the well-known intarsia panels in the Duomo, long attributed to Baldovinetti. Other remarks, however, in spite of Mr. Phillips' stimulating argumentation, are perhaps not entirely convincing. Is the "Florentine Picture-Chronicle" in the British Museum really by Maso, as Sidney Colvin attempted to prove fifty years ago, and as Mr. Phillips believes today? Or is the problem nearly insoluble, as Popham and Pouncey stated not very long ago? And is the author's tempting explanation of the subject of Pollaiuolo's *Battle of the Naked Men* (the story of Jason and the Dragon's Teeth) without flaws? No doubt specialists will answer such questions at length. But of the worth of the volume as a whole there is no doubt. For the first time perhaps Maso Finiguerra emerges as a personality, although Mr. Phillips does not underestimate his weaknesses as a draughtsman or overestimate what he describes so well as the "rather childish charm of his discursive linear medium." More valuable still is the section devoted to the history of early Florentine engraving, with its courageous and successful attempt at bringing some order to the chaos of a complex moment of Florentine art into a few pages.

It is also only fair to mention here another aspect of this volume: the high quality of its presentation by the Harvard University Press. Format, typography, and a wealth of illustrations, enlargements of nielli and sulphur casts (the latter far superior to those of Hind's *Nielli*), and carefully chosen comparative material, make the perusal of this book a pleasant experience.

Illuminated and Calligraphic Manuscripts. Cambridge, Mass., Harvard College Library, 1955.

Any addition to the subject of collections of illuminated manuscripts in this country is welcome, even after the publication of such useful tools as the recent catalogues issued by the Morgan Library and the successful exhibitions at the Walters Art Gallery (1949) and Los Angeles (1953). The Baltimore and Los Angeles exhibitions were loan exhibitions; the Harvard College Library exhibition, on the contrary, of which this catalogue will form the permanent record, showed only volumes and illuminations owned by the College. Most of these, as Mr. William A. Jackson states in his Foreword, have been acquired since 1938, when Mr. Philip Hofer established the Department. In a way, therefore, this catalogue is a recognition of what that scholar has accomplished in some fifteen years, and a most impressive achievement it is, both in quality and in scope.

So far as quality is concerned, let us mention here Bede's *Expositio in Lucam*, a German work of the twelfth century with incredibly beautiful pen drawings; a fragment of missal for Noyon use (before 1250), which has been described as close to the style of Villard de Honnecourt; a rather large Book of Hours, which Professor Panofsky has published as

a product of the workshop of the *Grandes Heures de Rohan*; and a *Decameron* written for Etienne Chevalier and praised by Dibdin. As important as its esthetic quality—more important perhaps—is the didactic value of the collection. In time it ranges from an eighth century (German?) leaf of Jerome's *Epistula ad Heliodorum* to an early nineteenth century album of American water colors; in place it varies from Byzance to Poland. But perhaps the main interest of the catalogue is that the majority of the volumes have not been readily available. Fewer than twenty, I believe, were shown at the Walters Gallery exhibition (out of about 150 works listed); and of the eighty odd manuscripts executed prior to 1450 less than twenty were listed in De Ricci's *Census*. Among these little-known works should at least be mentioned the following: a thirteenth century English Bestiary which contains a fascinating artist's model book; a richly illuminated Ordination Service (fourteenth century), written in Poland, probably at Cracow, as a note states in the catalogue; a calligraphic specimen by Jean de Beaufort, the author of the Elizabethan writing-book. These are only a few of the highlights of an important exhibition, carefully described in an excellent catalogue, and the majority illustrated full size.

The Marion Koogler McNay Art Institute Selective Catalogue. San Antonio, 1954.

It is difficult to praise too highly the Texas collection described in this excellent catalogue, which to this reviewer at least, came almost as a surprise. It is concerned with Modern Art, although Mrs. McNay's interests ranged from Cambodian bronzes to Santerros and Greco. The results of her thirty-year collecting are impressive. The examples she chose, judging from reproductions, are unimpeachable in quality, and most of them have equally unimpeachable pedigrees. Some are obvious masterpieces—the Cézanne portrait of *Gasquet*; Soutine's *Cellist*; the three Gauguins—but they have their equivalents throughout this country. More interesting perhaps are less obvious works. The Childe Hassam *View of Gloucester*; the Sloan *Self-Portrait* and, among other works, the very large group of Pascins *au fond* give the collection its own personality. We have heard often of the relative poverty of art collections in the Southern states: the McNay collection, catholic in scope and high in quality, will do much to rectify this conception.

CLARENCE S. BRIGHAM, *Paul Revere's Engravings*. Worcester, Mass., American Antiquarian Society, 1954. 181 pp., 77 pls.

This volume will undoubtedly remain the definitive work on Paul Revere's engravings, superseding such pioneer works as William Loring Andrew's *Paul Revere and His Engraving* (1901). Carefully thought out, it is composed of a short introduction giving the main facts of Revere's life and varied activities as patriot, silversmith, hardware store owner, cannon and church-bell maker. It includes a complete catalogue raisonné of his engraved work, each work being reproduced as far as possible in actual size.

It is an imposing piece of scholarship. Each engraving is preceded by a long study, with delightful glimpses of the *petite histoire* of the time, and of much which is plain history.



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In these notices nothing is forgotten—water-marks, color scheme when necessary, and in the case of rarer engravings, a census of these incunabulae of American graphic art. The complicated questions of facsimiles, reproductions, copies of all sorts, are also studied as they have never been before. For instance, no clearer account has ever been given of the different states and vicissitudes of the best known of Revere's engravings, *The Boston Massacre*. Significantly it is illustrated with Henry Pelham's print (with an account of the Pelham-Revere controversy), with the print of the same subject by Jonathan Mulliken, the Newburyport clock-maker, as well as with every one of the versions and facsimiles issued at later dates—in all, eleven reproductions.

What of Revere as an artist? As Dr. Brigham states in his introduction, he had a characteristic style, primitive, direct, and on the whole delightful. He had apparently no imagination and took his designs from all available sources, from *The Scots Scourge*, *The Town and Country Magazine*, and *The London Magazine*, as well as from Henry Pelham or Lyon's *Urania*. Excellent, or good, in decorative borders (as one would expect from an able silversmith), he was at his weakest in the depiction of human figures. But how delightful are these puppets! He was extremely prolific, certainly the most prolific graphic artist in the colonies and the early Republic. From about 1762 to the 90's he executed almost as a side line at least seventy-two copper-plate engravings, some quite large according to American standards of the time, and most of them quite carefully engraved, within Revere's limitations.

In conclusion Dr. Brigham's volume is one of the most satisfactory works on the still somewhat obscure subject of American graphic arts. To read it is a pleasing task, to study

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it is a very rewarding experience. There is still another volume to write: a history of the graphic arts in the colonies—and the author surely is the best qualified scholar to do it.

A History of the Hispanic Society of America, Museum and Library, 1904-1954. New York, The Hispanic Society, 1954. 560 pp. text and illus. \$6.50.

To celebrate the fiftieth anniversary of its founding by Archer Milton Huntington, The Hispanic Society of America published last year this thick volume, which is both a history of the Institution and a guide book of its collections. On both counts the result is most impressive.

There is no doubt that the development of the Society represents one of the important chapters in the history of American collecting. And yet, so shy of publicity is the Society that it is hardly ever mentioned; even such a thorough book on the subject as Walter Pach's *The American Museum* does not refer to it. The important exhibitions which it has held in the past, such as the collection of eighteenth century tapestries and carpets from the El Pardo, seem to have been forgotten. It is perhaps through its publications that the Society has become best known. Generously distributed throughout the United States, large numbers of its little yellow and red books have been for many years familiar and welcome sights on the shelves, not only of important libraries, but also of smaller institutions.

Perhaps The Hispanic Society is richest in its library collections, formed when such purchases were still possible. In any case the section devoted to it in the present volume seems to be the most impressive. (It is interesting to note that what must have been one of the first experiments in microfilming



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took place there in 1927.) But the art collections are also of the greatest importance, and most of the volume is devoted to them, in the shape of a history of Spanish art as exemplified on Audubon Terrace. Taken together they form a glowing tribute to the Founder. Hispano-Moresque ivories and textiles, Mudejar furniture, maiolica, medieval silver, are objects that a wealthy and sensitive private collector could purchase and give to the collection its personality. The more ambitious sections on painting and sculpture, according to the exacting standards of today's scholarly taste, are not perhaps of such extreme importance, in spite of a number of renowned works. But in general the collections are of great value. Nowhere is there a museum devoted entirely to one nation, one culture. The present volume reads at times, in its early sections at least, as an encomium. But it is a well deserved one.

Tin. A. J. G. Verster, Museum Boymans, Rotterdam, 1954.

Of late years little has been written in this country about early European pewter, which in any case is little appreciated. This catalogue of an exhibition held at the Boymans Museum in 1954 will therefore be welcome. The exhibition was assembled by Mr. A. J. G. Verster, the author of the most recent work on the subject, *Tin door de eeuwen* (1954), and of earlier useful volumes. Judging from the descriptive list, and even more from the illustrations, the exhibition must have been one of extreme importance, rich in works of the best periods, (Medieval and Renaissance) and of great rarity. It is unusual in the United States to see such pieces as those reproduced here: their careful study should help us to set new standards. The exhibition included also a rather



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large group of paintings, reproducing pewter objects from the fifteenth to the late seventeenth century, which are well described in the catalogue and should prove equally useful.

American Ships in the China Trade. Introduction by Gregor Norman-Wilcox. Los Angeles County Museum Bulletin, Winter, 1955.

This is an excellent catalogue of an important exhibition: "American Ships in the China Trade: The Chinese Export Porcelains and Other Cargo they brought from Canton in the half-century from 1784 to the 1830's." As it should be, it is complete, complex and at the same time, light and vivid. The exhibition was impressive, even in the number of objects (nearly 200) gathered together from coast to coast. It was thorough and diverse, including as it did not only a comprehensive series of what is still called "Chinese Lowestoft" with American subjects, which formed the core of the exhibition, but also Chinese and European paintings and drawings of Canton, in particular some delightful sketches by Chinnery from the Peabody Museum. The lion's share was given, of course, to export porcelain of American interest, so dear to American collectors, and it is doubtful if such a group could be put together again. All the *pièces de résistance* were there: a plate from Washington's service of 1785-1786 painted with the badge of The Society of the Cincinnati; a series with the various eagle decorations (which should be of great usefulness in the precise dating of much "Oriental Lowestoft"); an unrecorded and fascinating punchbowl with the state seal of Illinois.



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No less valuable was the group of miscellaneous pieces with the arms and monograms which belonged to the American aristocracy—the Cabots, the Cadwaladers, the Winthrops. It is interesting to note that there were no examples on display of the most puzzling series of export porcelain, the large set with "The Declaration of Independence;" is it really after Robert Edge Pine's painting, as Mr. Norman-Wilcox states? and what is its date?

To be candid, it must be said that in the majority of cases export porcelain is poor; poor in quality and weak in design. Its interest is largely sentimental and patriotic. But at its best, export porcelain has preserved some of the delicacy of purely Chinese ceramics, and there is often something quaint and whimsical in Oriental interpretation of Western designs.

But the most useful section of the exhibition, from the scholar's point of view, was perhaps that devoted to the furniture and furnishings which served as background. It formed a series made up both of American and English pieces, based on Chinese models, as well as actual Chinese pieces.

There is much more to be said about the exhibition of "American Ships in the China Trade," the taste, imagination and care with which the objects were chosen. But let us end by saying that this catalogue, with its long descriptions and its many reproductions, should be in the libraries of all collectors of Americana.

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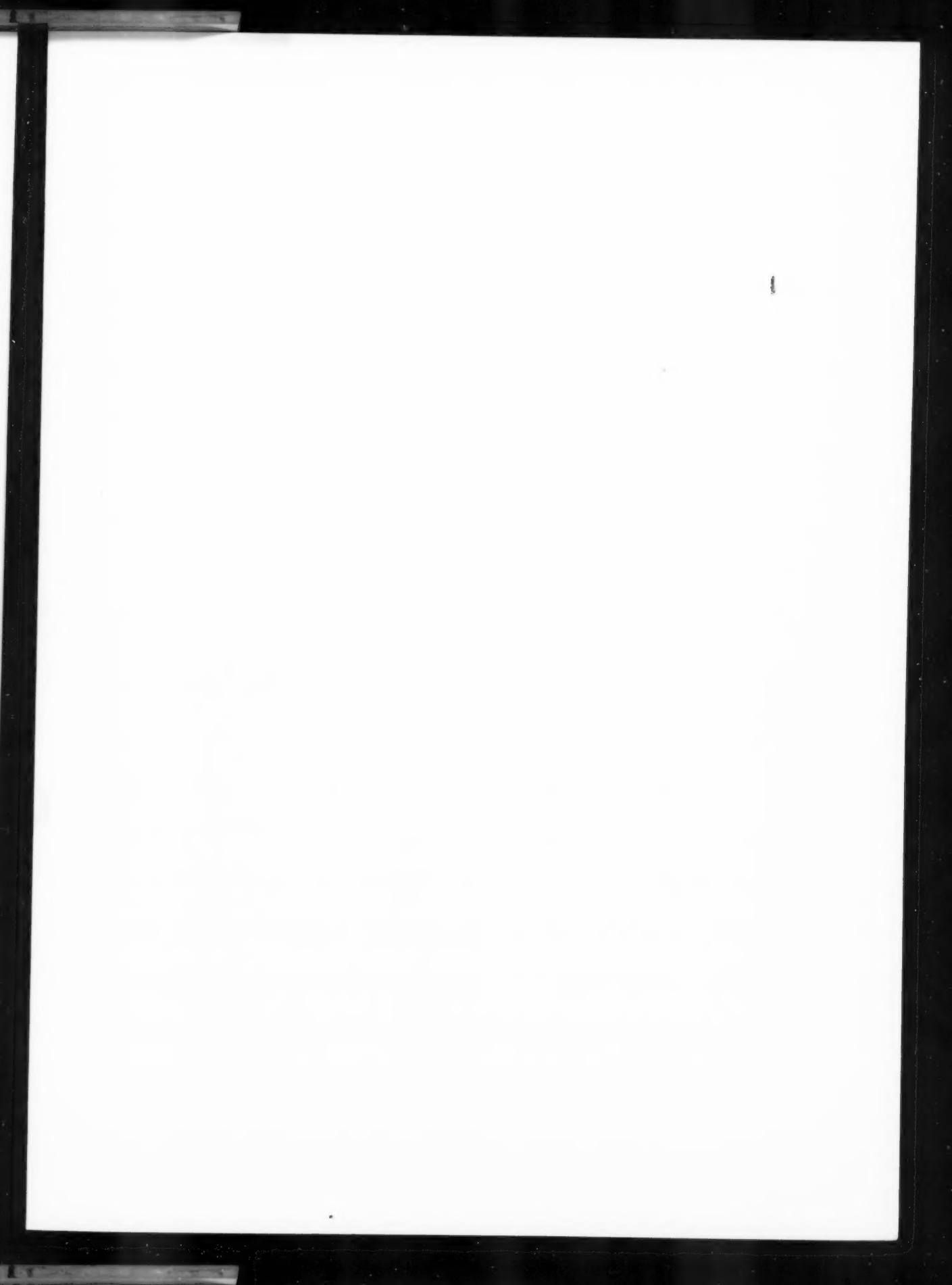
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